

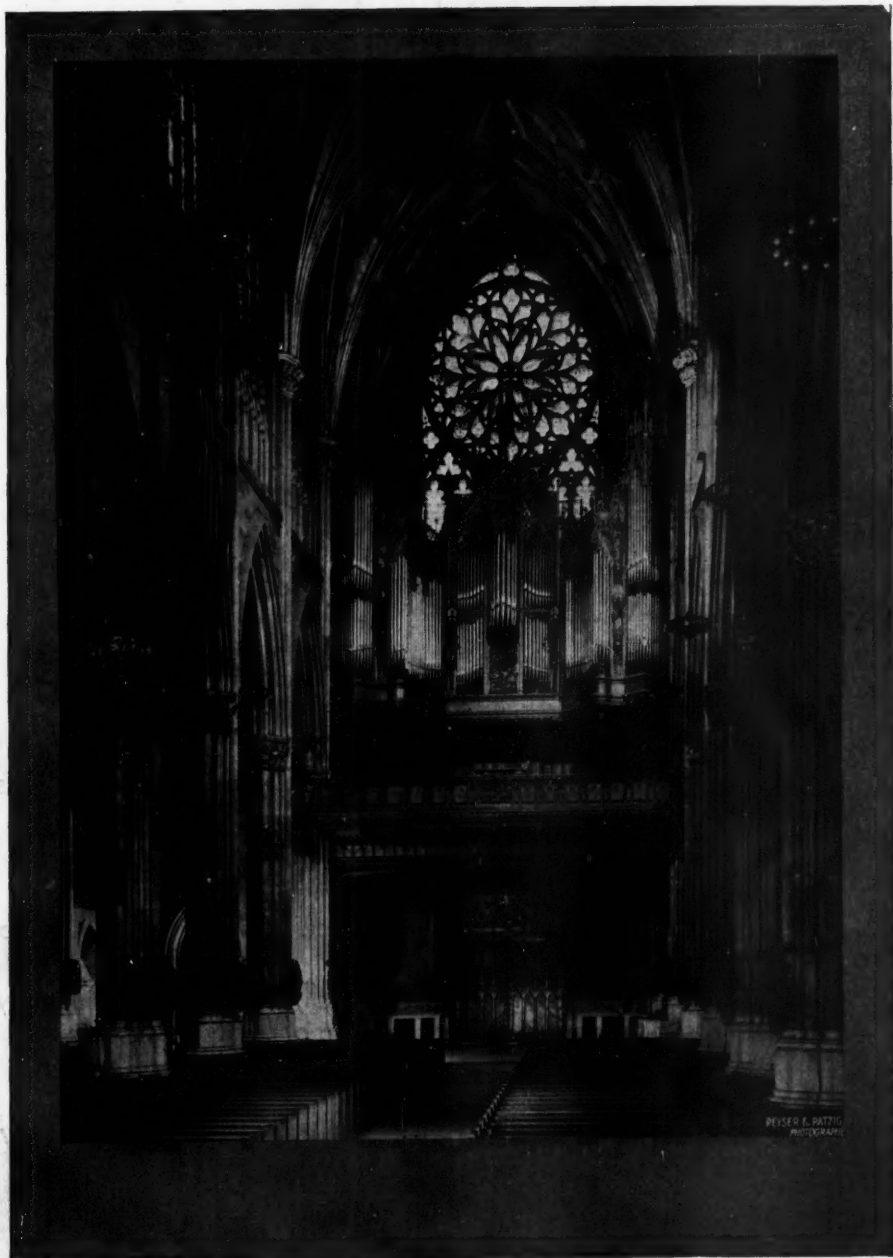
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| e. E. C. Schirmer Mus. Co. | vb. B. F. Wood Co. |
| ec. Chester | vc. Chappell & Co. |
| es. Schlesinger'schen | vg. Augsburg |
| f. Sam Fox Publishing Co. | vl. C. Harold Lowden Inc. |
| fp. Keith Prowse & Co. | vm. Com. Music Corp. |
| g. G. Schirmer Inc. | vp. Com. Publication Soc. |
| gf. Harold Flammer Inc. | vr. Forster Music Pub. |
| h. H. W. Gray Co. | vs. Ed. Schuberth & Co. |
| hn. Novello & Co. | vu. United Lutheran Pub. |
| i. Harms Inc. | vv. Vincent Music Co. |
| il. J. H. Larway & Co. | vw. Willis Music Co. |
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Wherever convenient do your share of cooperation by placing your orders with the publishers who help make this magazine possible; their names and addresses will be found in the Directory in the back of each magazine.

Typewritten copies of this Key have been prepared for any readers who may wish to have such a copy handy for ready reference. Post-card request is sufficient.

Current Publications List

ORGAN: Roland Diggle: Festival Toccata Alleluia He is Risen, 7p. md. (uw., 60c).

T. Tertius Noble: Autumn, 5p. e. A melody-piece, something unusual for this composer. Schmidt, 60c.

Do.: Choralprelude on Charity, 3p. e. Schmidt, 50c. Rheinberger, edited by Harvey Grace: Sonata No. 8, Op. 132, 25p. (hn., \$1.50). These Harvey Grace editions of the Rheinberger Sonatas are now universally accepted as the finest available and have received so much praise that we need only mention this latest addition to the list.

R. Deane Shure: Assyrian Shepherd, 5p. me. J. Fischer & Bro., 60c.

Marcel Dupre: Fifteen Pieces founded on antiphons, 49p. d. H. W. Gray Co., \$2.50.

Sigfrid Karg-Elert: A Cycle of Eight Short Pieces, 15p. d. Arthur P. Schmidt Co., \$1.00.

ANTHEMS: L. B. Bunnell: "Let us go into the House of the Lord," 6p. 8-p. cu. me. Birchard, 15c.

Muriel Bayard Hodge: "Gloria in Excelsis," 10p. c. md. Elkan-Vogel, 25c.

Louis Kazze: "Give unto the Lord," 16p. c. a.b. md. Elkan-Vogel, 30c.

ANTHEMS: MEN'S VOICES: Bach, ar. L. V. Saar: "Oh rejoice ye Christians loudly," 3p. e. cqu. E. C. Schirmer, 16c. A version of the chorale from Cantata No. 40. Good work for men's voices; some organists may prefer to avoid the unpleasant high notes by transposing it, which can be easily done.

Beethoven, ar. L. V. S.: "The heavens are telling," 4p. cq. e. E. C. Schirmer, 15c. An effective arrangement, with proper range for the average run of men's voices.

Frederic Joslyn: "Ave Maria," 3p. cqu. e. J. Fischer & Bro., 15c. Latin text only, a melodious number well written for men's voices, requiring top A-flat only for the strong climax.

Kastalsky, ar. L. V. S.: "Hail holy Light," 5p. cu. me. E. C. Schirmer, 16c. The first demand is for top tenors able to do continuous F's without injury to the congregation.

Mozart, ar. L. V. S.: "Ave Verum," 4p. c. me. E. C. Schirmer, 16c. The old favorite in a new dress.

ANTHEMS: WOMEN'S VOICES: Bach, ar. Katherine K. Davis: "Crucifixus," 6p. c. e. E. C. Schirmer, 16c. A splendid arrangement, but suitable only for the Good Friday or Holy Week services; when Bach wrote a real setting of any text, it was too genuine to

Temple of Tone

by DR. GEORGE ASHDOWN AUDSLEY

7x10, 262 pages, cloth-bound, price \$5.00 net postpaid

Dr. Audsley was the world's first idealist to devote himself unreservedly to exhaustive studies of the organ. His chief interest was tonal. His first organ book was the two-volume *Art of Organ Building*, published in 1905, the greatest work of the kind ever produced; his second was the *Organ of the Twentieth Century*, published in 1919. Only two or three sets of the first work are still available; the second is available only in used copies. In 1925 Dr. Audsley produced his *Temple of Tone*, incorporating into it nothing of the mechanical but devoting it exclusively to a final presentation of his ideas on tone and ensemble. "I hope to live to finish my 'Swan Song'—The Temple of Tone. Then my work will be done," wrote the Author. The book contains 15 detailed specifications with several pages of directions on each one; one of the smallest is for a 2m 'Gregorian Organ' of 20 stops on a very unusual plan of subdivisioning; one of the largest is for a 5m concert organ of 277 stops, with five Ancillary Organs. A masterpiece in organ literature that won't be outlived for another century. Not merely for those who want to build organs but especially for those who want to know them better and play them better. Invaluable for every serious organist.

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be treated lightly by careless performers. Advocates of unaccompanied music might well take a look at this and see what they have to offer as a substitute.

Brahms, ar. E. Harold Geer: "To us salvation now is come," "In peace and joy I now depart," "O Savior open heaven wide," 12p. c. md. E. C. Schirmer, 22c. Three chorales from Brahms motets.

Bach, ar. E. H. G.: "Now thank we all our God," 4p. c. e. E. C. Schirmer, 15c. A Cruger melody which Bach used as a chorale. A fine number.

CHORUSES: J. V. Dethier: "The Fishermen," 12p. c. me. Birchard, 20c. A high-spirited song with plenty of life and few difficulties.

Carl F. Mueller: "Grow old along with me," 4p. cu. Schirmer, 12c. A meditative sort of a song, well-written, for good choruses to work with, yet not difficult.

Alec Rowley: "The Sailor's Garland," 37p. c. (hn., \$1.) "A sea-cycle" of 7 numbers.

Ar. A. E. Johnston: "Annie Laurie," 5p. me. Birchard, 15c. For two pianos and chorus, a new idea nicely executed.

CHORUSES: MEN'S VOICES: Jensen, ar. J. Benschel: "Murmuring Zephyrs," 13p. c. md. Gray, 20c. Delightful music for the next concert, warm harmonies, appealing melody.

CHORUSES: WOMEN'S VOICES: Frances McCollin: "Now is the month of Maying," 10p. 3-p. d. Arthur P. Schmidt Co., 15c. A sprightly concert number making much of the piano accompaniment, the kind of music requiring a good chorus and abundantly rewarding its labors.



MODERN ORGAN PIECES

Edited by ALBERT E. WIER

9x12, 443 pages, cloth-bound, D. Appleton-Century Co., \$5.00 postpaid. The book contains 92 compositions, making an average cost of less than 5½c each and an average length of 5 pages. Mr. Wier's first book, *Standard Organ Pieces*, published in the same style and manner, was successful enough to be called a best-seller. Several characteristics identify Mr. Wier's selections and editing. Recognizing that when organists want such things as Franck Chorales they are able to spend time on them to master the many difficulties, but that in the life of the average organist and his routine of church and radio work there is not time to present exclusively works of such calibre and difficulty, Mr. Wier selects and prepares such delightful items as Ippolitov-Ivanov's *Procession of the Sardar* from the *Caucasian Sketches*, or Poldini's *Poupee Valsante*, to present the minimum of difficulties without sacrificing in the least any of the effectiveness. In that regard the book is a time-saver, in a day and age when time is more valuable than it ever was before. But perhaps the greatest contribution made by the book is that any organist taking the trouble to master all the technic and styles represented within its covers would be a truly great artist, a man to whom audiences would gladly listen.

There is an abundance of material for all uses. If pupils need to conserve their funds this book affords ample study material, all of it practical music too, for a long and serious course. Some of the chief works, as we turn the pages are:

Ivanov's *Procession of the Sardar* from the *Caucasian Sketches*; Richard Strauss' *Lento* from a Violin Concerto, a beautiful and solemn prelude; John Field's

Nocturne, an attractive melody for an evening service; Godard's *Mazurka*, a gem for radio use; Rubinstein's *Kamennoi-Ostrow*, 7 pages, a splendid version; a Saint-Saens *Minuet* for evening postlude; Szalit's *Intermezzo*, for prelude, offertory, or postlude; Rachmaninoff's *Prelude in G-minor*; a *Berceuse* by Splendiarow that makes another fine evening prelude or postlude; Poldini's *Waltzing Doll*, for radio and for finger- and style-training; Dvorak's *Indian Canzonetta*; Albeniz' *Tango*, if you ever play on the radio or can unbend in a popular concert; a *Cradle Song* by Brahms; Franck's *Danse Lente*; Liszt's *Liebestraum*; an unusual *Gavotte* by Elgar; Glazounow's *Meditation*, fine for an evening service; Luigini's *Voice of the Chimes*, which the congregation will like; Grieg's *To Spring*; that beautiful *Andante Cantabile* from Widor's *Fourth*; Durand's *In the Forest*; the *Air* from Goldmark's *Op. 28 Violin Concerto*; an *Intermezzo* by Brahms—and we're not even half-way through the book. In later pages are the *Andante Cantabile* from Tchaikowsky's *Fifth Symphony*, the *Magic-Fire Music* of Wagner's *Walkure*, Korsakov's *Flight of the Bumble-Bee*, etc. etc.

Incidentally, the illustration in the advertisement of the book shows the paper-cover with its list of composers; the book itself is cloth-bound, carrying not that type of cover but a very simple one in good taste—if anyone is fussy about the way their books look. There doesn't seem to be a single piece of padding in the whole collection. T.A.O. will gladly transmit orders, or you may order direct or through your local dealer.

FUNDAMENTALS OF HARMONY

DR. FREDERICK SCHLIEDER

"First-Year Harmony—First steps in training the mind to sense, create, understand, express, recognize, and write the details of major and minor scales, intervals, and triadic values." Published by the Author, \$1.25.

The book is 8½ x 11, 100 pages, paper-bound, reproduced from typewriting, profusely illustrated.

Some thirty years ago Dr. Schlieder was studying organ in Paris. On hearing the marvelous improvisations of some of his teachers he sought instruction and found that all they could give him were certain harmonic and melodic progressions as a more or less stereotyped vocabulary. He felt there must be some great law or principle behind these progressions and, with the true spirit of the American go-getter, he set out to find that law. The work under review is one of the notable results of this research. During the intervening years Dr. Schlieder has found that there is what he calls the *Great Harmonic Law* governing one's musical expression, which is in reality the same principle underlying one's expression by means of language.

This is one of the great truths forming the basis of Dr. Schlieder's pedagogy. The other is that, just as the normal person possesses a certain language sense enabling him even in early childhood to develop the ability to express himself through the movement of words, phrases and sentences, so a normal person possesses a harmonic sense which can be trained to aid him in his self-expression through the movement of tones. It is the fundamentals of the development of this harmonic sense with which the work is concerned. Dr. Schlieder feels that there has been too much mere playing of notes, just as one might be trained to read words aloud without realizing their meaning. A quotation from the introduction will help:

"Five things of vital importance enter into the study and practise of musical creation, as well as the gaining

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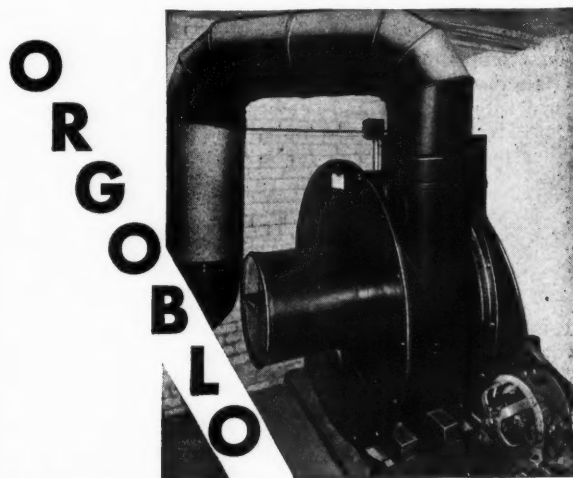
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of a keener sense of musical appreciation, and the basis for a deeper interpretative power. They are: The training of the ear—a prerequisite for the discrimination of tonal relationships and their harmonic values; the training of the mental faculties—necessary for the understanding of the law of musical construction and motion; the training of the eye—necessary to recognize the value and force of musical notation; the ability to record what the mind hears, sees, and knows—in other words, the mind must hear what the eyes see, must see what the ears hear, must know what the eyes see and the ears hear, and must be able to record all these by use of signs and symbols common to musical expression; the ability to give expression to all the above knowledge by means of some musical instrument."

In the present volume the principles just stated are applied to the major scale as the tonal side and to various patterns of rhythm. The medium of expression throughout is the singing voice. The work is intended to be used either in classes as a pre-instrumental training or may be used privately or in classes in connection with any good method of instrumental instruction. The importance of training "from within outward" cannot be too strongly emphasized. The present reviewer has found the principles given herein most helpful in his own teaching and recommends the book most earnestly to anyone, old or young, who wants to do something in music besides play the notes on a printed page with the fingers, or fingers and feet.

Notes on the printed page are after all only a plan—an architectural black-print, so to speak, and one must infuse into them his own rhythmic vitality and tonal consciousness in order to recreate the real live musical structure.

The present volume is the first of a series of three. It deals with the major mode. It is divided into 12 lessons, comprising about one third of the first year's work. The second book will deal with the minor mode, and the third with intervals and triadic values. This constitutes approximately the entire first-year work. We await the other two volumes with much interest.

—ROLLO F. MAITLAND, MUS. DOC.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, Mus. Doc.

It is a pity the music of DELIUS is so little known here, for without doubt he is one of the really great composers of our day. Perhaps the most played of his orchestral works is the beautiful *On Hearing the First Cuckoo in Spring*. I have a record of this work played by the London Symphony that I never tire of playing, hence it was with a great deal of interest I came across an organ arrangement by Delius' friend and helper Eric Fenby (co.) The arrangement is excellent and does not call for a large instrument nor does it demand outstanding technic. It does call however for beautiful voicing and musicianship. I like the work immensely and enjoy playing it, at the same time it is not the sort of music that will appeal to all and you should keep that in mind when programming it. I have used it as a service prelude a number of times and it seems to fit admirably.

Quite different in style is the *Introduction and Passacaglia* by Walter G. ALCOCK (co.) This is organ music pure and simple, with not a trace of impressionism. Dr. Alcock has published very little instrumental music; this number makes us hope for more in the near future. A four-page introduction leads to the passa-

caglia of some 12 pages; the work, while on the long side, never becomes dull. On a good instrument it cannot fail to be effective; the build-up is stunning. By all means get this for your recital programs; it is not overly difficult and is the sort of piece an organist enjoys working on.

Different again are the *Seven Simple Organ Pieces* by my friend Robin MILFORD, published (co.) under one cover. Here we have seven pieces ranging from two to four pages that can be played on a small 2m. Simple in character, they are suitable for service use and should make excellent teaching material. Among the best numbers are the *Air*, *Slow Minuet*, and *Musette and Trio*.

For the choirmaster I recommend wholeheartedly the *Church Anthem Book*, a collection of 100 anthems edited by Sir Walford DAVIES and Dr. Henry G. LEY (co.) This magnificent collection of church music bound in a book of some 550 pages at a cost of \$2.50 is, I should say, the last word in the matter of choir music. Offhand I should say 80% of the contents are not in the library of the average American choir; this, added to the fact that there is not an unworthy piece of music in the book, should make it doubly valuable. The editors are not fanatics who would have us believe that they know the likes and dislikes of the Supreme Being in the matter of church music nor have they limited themselves to one type of music. Arcadelt and Palestrina rub elbows with Vaughan Williams and Bairstow; Crotch with his fine *Lo star-led chiefs* is there with Davies' lovely "*God be in my head*." Truly an outstanding collection that deserves a wide use. If such a collection could be placed in 50% of our churches the status of church music in ten years would be very different to what it is today.

All of the above are published by Oxford and can be obtained from Carl Fischer Inc.



N. N. TCHEREPNIN: "*We sing to Thee O Lord*," 3p. 8-p. c. md. E. C. Schirmer, 15c. A lovely anthem, difficult because of the soprano and bass range, but otherwise easy; of the meditative type, not the jubilant. Innumerable opportunities for fine interpretation.

N. I. BACHMETIEV: "*Take the body of Christ*," cp. cu. 8-p. e. E. C. Schirmer, 16c. A lovely, simple little number for the communion service. Should be confined to pretty good choirs, for the ordinary singer will want to make too much of the simplicities.

Calendar

For Program-Makers Who Take Thought of
Appropriate Times and Seasons

.... JULY

1. Fifth Sunday after Trinity.
4. Declaration of Independence, 1776.
5. H. Brooks Day died, Peterboro, N. H., 1921.
14. French Revolution started, Bastille destroyed, 1789.
18. Hugo Goodwin born, Milwaukee, Wisc.
20. Wm. Neidlinger born, Brooklyn, N. Y.
23. Arthur Bird born, Cambridge, Mass., 1856.
23. W. Wolstenholme died, London, 1932.
25. Edward M. Read born, Colchester, Vt.
25. Filippo Capocci died, 1911.
27. Henry M. Dunham born, Brockton, Mass., 1853.
27. Edward I. Horsman died, 1918.
28. Bach died, 1750.
29. Dr. J. Christopher Marks born, Cork, Ireland.
29. Schumann died, 1856.
31. Liszt died, 1886.
31. A. I. Scarmolin born, Schio, Italy.

May 1934, Vol. 17, No. 5

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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Editorials & Articles

St. Patrick's Gallery Organ, *Cover Plate*
Rev. Crane's Organ, 210, 218, *Frontispiece*
Music to Survive, 228, *Editorials*
Widor's Organ 'Symphonies,' 211
By T. Carl Whitmer

The Organ

See Annual Index for Abbreviations

Electrical Aids, 221
Further Parsonical Recreations, 218
By Rev. Wm. Merriam Crane
Improvements: Dial System, 224
Organs:
Fort Wayne, St. Mary's, s224
Olyphant, St. Patrick's, s224
Richmond, W. M. Crane residence, as218
Watertown, J. V. Elsworth residence, as218
London, St. Paul's, d238

The Church

Prof. Dunham: An Opportunity, 222
Beethoven Series, 227, *Mr. Reynolds*
Easter Meditations, 232, *Mr. Jordan*
Faux-Bourdon, 222
Meeting Today's Problems, 216
By Frank Van Dusen
Offertory Needs Revision, 219
By Hans Hoerlein
Religious Service, 220
What Shall I Play, 220
By A. Leslie Jacobs
Service Selections, 222

Recitals & Entertainment

Critiques: Jacobs Choirs, 235, *Mr. Skinner*
Royal Choir, 235, *Mr. Healy*
Ten Years of Farnam and Weinrich, 225
Recital Programs, 230:
Advance Programs, 241
Farnam Summary, 225
Musicales, 231
Weinrich Summary, 225

Notes & Reviews

American-Composers Symposium, 226
Corrections, 239
Cover Plate, 197, 241
Events Forecast, 241

Summer Courses, 230, 231, 232, 233
Repertoire and Review, 202:
Books—Collections—Church
Current Publications
Calendar for July
Foreign Organ Music 206, *Dr. Diggle*
Key to Publishers, 202

Pictorially

*Console, †Organ or Case

Collingswood, First M. E., *215
Plainfield, Crescent Ave. Preb., *200
Rangertone Amplifier, 221

Personals: *With Photo

Cahill, Dr. Thaddeus, 240
Candlyn, T. F. H., 239
Christian, Palmer, 223, 233, 236
Clokey Joseph W., 215, 234
Davies Walford, 238
Edmundson, Garth, 239
Farnam, Lynnwood, 225
Flammer, Harold, 225
Fox, Virgil, 239
Goldsworthy, Wm. A., 233
Grove, David, 238
Jacobs, A. Leslie, 220, 235
Kroeger, Ernest R., 239
Maitland, Dr. Rollo F., 234
Maleingreau, Paul de, 215
Mottet, Dr. Henry, 226
Nevins, Willard Irving, 221, 233
Porter, Hugh, 230, 234
Ranger, Capt. Richard H., 221
Seibert, Henry F., 233
Van Dusen, Frank, 216, 231, 234
Weinrich, Carl, 233, 236
Whitmer, T. Carl, 211, 221, 227, 232
Widor, Ch. M., 215
Williamson, Dr. John Finley, 233
Yon, Pietro, 215

Key To Abbreviations

Program-Printing, May 223
Publishers Key, May 202
Repertoire and Review, January 6
Stoplists, May 224

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RECREATIONS (AND CREATIONS) OF THE 'COUNTRY PARSON'
The Rev. William Merriam Crane is both organist and organ-builder
(See page 218)

The AMERICAN ORGANIST

Vol. 17

MAY 1934

No. 5

Widor's Organ 'Symphonies'

A Series of Analytical Essays* for Those Who Would be Composers or Who Would Better Understand and Interpret Their Works

By T. CARL WHITMER

PREFACE OF 1934



THIRTY-FIVE years ago these papers first appeared. They were likely the first critical work of any extent to appear in English. I was, obviously, thirty-five years younger then, yet have reason to change but a few passages. There was no Widor reclame then, so I simply caught the vital spirit residing in them and Mathews, the Original, had the courage to publish them. The essay (or program-notes, as you wish) on the tenth 'Symphony' appeared in the Musi-

CAL COURIER, for the reason that it was written later; and, by that time, MUSIC was no more.

So many requests have been made for their reprint that I gladly accede to them. At that time few players in this or any other country played these grand works. Now, every organist plays parts of all and all of three or four. They have been the only modern influence many organists have known and are the starting point of the new French school of organ composition. Which, by the way, has never yet become so significant. Superficial by comparison and non-generative.

These essays cover the unrevised 'symphonies.' At any rate I do not think the revisions, for the most part, have been an improvement. In the cases of the second and third the originals are decidedly superior from an organic standpoint.

Franck and Widor are the highest peaks since Bach. Franck is a direct successor with Widor catching effects that only an urbane mind can grasp and whose derived influences are the very finest traits developed by fortune contact with the world, the flesh and the most delightful of devils.

PREFACE OF 1899

Criticism is but relative. Of little consequence when it seeks to place a man in some given niche, it is of

great power when it gives digested, concentrated, impartial views of the works of that man.

There always must be decision in the presented opinions, but never dictation and absolutism. All criticism—if true in cause—is the result of an innate desire to embody or crystalize impressions. This is critical genius.

Critical art is the generalization of these individual impressions so that they are brought into proper and

EDITOR'S PREFACE

Perhaps the reader who takes his music seriously will welcome a few introductory remarks from the inside. Mr. T. Carl Whitmer is somewhat of a Wagner in the scope of the things he has successfully undertaken. His genius includes not only the writing of music but writing about music. His essays are masterpieces of expression. I have never shared the organ world's enthusiasm for Widor's Ten; so many pages seemed, to my taste, mere padding. Consequently then when Mr. Whitmer four years ago brought to my attention his original and now out-of-print essays I recognized their literary charm and their masterly insight, but felt no immediate urge to use space for them, in view of the splendid articles written for these pages by Mr. Albert Riemenschneider in 1925. Now however the grand old man of Paris in his 90th year has retired from active service, and his famous Ten have stood the severe test of time and are as grandly used by the organ profession today as they were thirty-five years ago when Mr. Whitmer first wrote about them. And an even more persuasive incident is the startlingly few changes Mr. Whitmer has found it necessary to make in his original essays. Surely then it is no snap-judgment that leads us to present to our readers this series of articles that have themselves successfully stood not only the test of thirty-five years' passing but also four years of scrutiny in an editorial file. My only hope is that our readers may enjoy the reading of them as greatly as have I, and that they, like myself, will gain thereby a keener appreciation and enjoyment of these sterling compositions to which Mr. Whitmer devotes so commendably both criticism and praise, whichever is most deserved.—T.S.B.

*Being a reprint of the articles which appeared in Music (Chicago) when W. S. B. Mathews was the sole Editor, proprietor and most everything else.—T.C.W.

recognizable relations with the average ideal as conceived by the author. To do this, the critic must understand the treatment of art both subjectively and objectively. He must feel for, and express, the type and then the many manifestations thereof.

Again, criticism arrives at an end through adjustments of the material and spiritual.

It is the same process as that used in the classification of sounds for language. (Language is sound caught in the meshes of the mind-net.)

It is a difficult undertaking to sprinkle salt on the tail of our wild sound-bird. The idea is a perfected thing, while words are imperfect. Treatment of idea is personal, while criticism involves a second personality which functions from the outside.

There must be a partial identification, in the course of one's criticism, with the "treater"; for the point of view is not absolute and hence subject to variation.

Criticism is not well defined in our dictionaries. It is not the art of judging of the merits and demerits of a composition; it is unspeakably and almost unattainably much more. It is, rather, the result of the power to fuse personality into personality, thought into thought. It is the identification of the personal from among general deductions and vice versa, the tracing of the variation to the type and following out of the type along its devious paths.

To utilize sound so as to mould it according to an idea and give it, in the course of the moulding, a carrying force is the composer's work.

When a critic attempts the meaning of sound relations he is on impossible ground. All such relations evade analysis. The embodiments of ideas are but relatively adequate. These are the results of conscious creative force. It is this which is pregnant and which creates the physical life.

Completeness in the workings of machinery is appreciated when there is economy of energy. This same economy exists in the highest works of art.

It is the adjustment of the means and the thought; the idea and its embodiment.

The consideration of all works must be on the relation or cause and effect; relations of causes and the relations of effects.

The difference between experienced and inexperienced composers lies principally in the conception of the possibilities.

The passages of the latter, although interesting as absolute matter, may be totally impossible on the instrument for which they were written; while the passages of the experienced one may have the inherent power, although apparently impossible, of creating a new epoch.

GENERAL CHARACTERISTICS

The dominant feature in Widor, as with all great minds, is the expression of truth simply. (This doesn't mean easily!) Classicist in conception, he is essentially a Romanticist in treatment. He is strongly affected by Bach and Schumann. Who else have had such antipodal affectors? He shows his Bach in the depth of his objective thought; his Schumann in his colorings and interwoven—although not meaning necessarily polyphonic—treatments.

He shows often an exquisite naivete, yet it is always under the control of a man who has not lacked in the experience of many varied elements and forces.

Although his adjustment of tone to thought seems always accurately conceived—and hence not a true embodiment in expression—he, nevertheless, is a consummate artist. Many passages indicate his apparent

lack of accuracy in hearing with that wonderful inner conceptive ear. But it is just here that the critic has troubles. It is hard to say whether his inner auricular sense is really false; or whether the mind of the man was greater at the moment than the inspiration and the passage in question became curious and ill-sounding from mental intention rather than because of a wrongly transcribed conception.

Widor often delights himself with technical curiosities, but rarely for their own sake. He is too sincere for that.

He loves the overlapping of hands and "take and let-go's" because the effect escapes auricular definition. But in this auricular deception he is but following out the usage of all full-blooded Romanticists.

He is the first great colorist for organ. Organ writing has been carried on for a long time in comparatively neutral tints and we are being released.

We've had light; but little color. And some of his color is blindingly real, too. His color experiments throughout these 'Symphonies' are amazing.

By delicate, subtle and novel adjustments of tone-relations he arrives at effects never before realized on an organ. There has been coloring before in isolated examples, but no composer for this instrument has been so distinctively and distinguishedly a colorist as he.

One of Widor's points of strength is his appreciation that circumstance and environment affect the rhythmic, harmonic and melodic aspects of ideas; and that, as a consequence, such ideas—when subject to change of position—must assume changed physical life in accordance.

He is lavish in means and his mind is sensitive to every element of spiritual force. He may not be absolutely expressive at this or that moment; but his final embodiment, his completed expression, is aesthetically satisfying.

On examination of his themes one is struck by their transitoriness, by their frequently unsettled tonality and by the many rhythmic, melodic and especially harmonic evasions; all of which work havoc with our long-cherished opinions. Unusual rhythms, anticipations and suspensions by single and double units in abundance, and unusual, and unusually large, melodic skips are some of the factors which work out many of his wonderful effects. In a word, his methods are far more original than his ideas.

One notices, too, his frequent use of the principle underlying some or other erudite form without any carrying out of that form, which many another would be tempted to do. He suggests this and that and then moves on.

He plays with the principle of the fugue as a cat plays with a mouse, never intending to do more.

This habit of dipping seems to show itself in his themes which are almost invariably made from very short, detached, apparently unrelated, motives; gaining piquancy thereby, but at the expense of continuity.

His movements and divisions of movements are, although probably psychically close, physically much broken and disunited.

His stronghold in composition is his colossal massings of sound.

He has shown how position affects effect; how manuals should be combined for tone-color logic; how staccato can be effected and effective on an essentially legato-requiring instrument.

It is the great skill and frequency with which he does these things that force our admiration, and not

merely because they are new, for they are not absolutely new.

The successful union of depth of thought and freedom and brilliancy of management is the cause of Widor's power.

The difference between Bach and Widor is in (1) treatment and (2) position with respect to prescribed forms and general polyphony; between Schumann and Widor, is in the relative sincerity of their elaborative work. Widor, too, has explored more styles of writing than Schumann, although in point of originality of idea he is considerably inferior. The two (Schumann and Widor) are alike in the boldness and originality of rhythms and their very frequent use, subtlety of harmony, evasiveness of definite speech and wonderful color-sense. Widor has drawn from the style of Schumann much more than is apparent at first sight because of the change in instrument and really owes a very great debt to that husband of Clara Wieck.

Again, Widor's originality quite often bears close to mannerism.

Here, too, it is difficult to know whether much of his, to all appearances, inability to sustain the physically regular outlines of his themes is the lack of concentration, or due to the stretching of ideas, in themselves lyric, to epic lengths by repetition, artificial lengthening, etc.

This desire for breadth is often so very much in evidence that one learns to distrust many efforts at getting bigness.

Few men are willing to accept a single, simple, short idea and give it corresponding treatment. Everything must have the proportions of Michael Angelo's Moses! At any rate we accept his work as a whole as being far in advance of that of other organ composers; if not in conception, at least in the mechanics of composition and adaptation to mechanical execution.

Forty-eight movements exist in the numbered 'Symphonies.' The longest 'Symphonies' have seven and the shortest have five, making the average six. We see herein embodiments which are broad, simple and powerful.

The conceptions are pregnant but the resulting physique is yet more to be wondered at. In fact, it is often so much more than a resulting physique that the adjustment of tone to thought is not accurate; rather, overwhelmingly excessive.

A few movements can be played on an average-sized instrument, but the rest, if played on such an one, are either most uninteresting (synonymous with dry)! or totally impossible. This is, of course, no argument against their real worth.

'SYMPHONY' NO. 1

When the early work of the masters of the seventeenth and eighteenth centuries is examined there is little trouble to trace their relations to the famed old Netherlanders. The "imitation according to law" principle which was bequeathed to them found lodgment in some or other form in the methods of these workers.

In time they forced such principles into other channels; found that what was the outcome of one condition, would not, in that original condition, serve the purposes of another. They gradually found themselves.

So, every great mind eventually "comes home," and behold, it is able to express its true self.

Widor has studied and absorbed well and long. He has drawn from many sources; but has, to a great degree, made the elements his own.

It is not always evident that he has found his niche in individualism. But certain traits are bound to occur which are essentially original; and, to some degree, they occur all along. But it is unreasonable to entertain the supposition that a man's real greatness depends on his ability to sustain himself from his first note to his last. These variations from self are the only indicators of the sources of a man's power which we possess. And if we would have a man destroy all his works which possess a single borrowed seed we would possess nothing but scraps. It is only the impulsive tyro in composition who despises to walk on any but his own ground!

Mannerisms are apt to appear in the earlier works of every composer. Mannerism, being in the best cases, exaggerated individuality, is caused (if thus genuine) by confusion of manner and matter. If not genuine it is the result of desire to express the novel, or in a novel manner.

It is manner possessing more character than is necessary for expression.

1. PRELUDE: In the first measure we have the keynote to both his power and his mannerism; viz., an almost uncontrollable desire to use very large intervals and "lots of them." (It may be added that especially is this true of the pedal.) This first movement is imitative and has considerable color for a movement of its character.

The opening theme has very forceful rhythmic groupings of alternate legato and staccato. It is an admirable introduction to eight 'Symphonies' which are the very quintessence of contrast. The opening theme is a kind of carving on the arch over the gate, and it is an iron gate of technic!

This gate opens upon a multi-architected structure, not thoroughly satisfactory when brought to view at once; but wonderful when contemplated from various viewpoints, having cut off the unrelated parts with the hand.

This movement is greater in physical life, perhaps, than in effect. The muscle is developed at the expense of the spirit. Nor is it very original except in a few points of treatment.

In the left hand at beat 4 of measure 5 is the rhythm used in the seventh movement as basis of the fugue subject. There is a continuity here, however, that is not a chief virtue of Widor.

He announces in this first movement that—and a favorite principle, apparently—the pedal must reach a plane of virtuosity and strength and independence of treatment equal to that upon which composition for the manuals rests (relative, of course, to the mechanical exigencies of such large bodies as feet and pedals).

He assumes, at the start, a determination to end the servility of the pedal. He intimates that the pedal has heretofore, with few exceptions, been treated very much as the double basses in the orchestra were one time treated, as mere foundation tone. He proposes the emancipation of the feet. But, with all emancipation comes a series of new responsibilities for the emancipated. These responsibilities apply not only to the organist but to the builder. The composer is almost always, if not indeed always, the creator and upbuilder of an instrument; and Widor has created the necessity for a newly regulated Pedal Organ.

2. ALLEGRO: Three five-measure phrases rhythmically similar, with each closing on the tonic, produce an effect that would be monotonous were it not for the fine treatment. For one point compare the pedal part of measures 3, 4, and 5 with measures 8, 9, and 10.

A sequence of fifths on the accent follows, and then a broadening of his material. Measures 1-10 serve as a type of Widor's way of giving breadth to his writings. Note that the effect is good rather because of his manner than his matter.

This secondary portion is very indeterminate if not indefinite in material. But his way of coming back to the original theme is always worthy of note. (Page 8, brace 3.)

Then starts some compact material which pushes through various colors and through less compact and more detached parts until a pseudo-development portion is reached on page 10. Bestow some attention on the nine measures (page 9) which precede this, and Widor's way of making much from little will be seen. Note how he destroys the mono-cadence idea (with which he started this movement) in the first measure of the last brace of page 9.

The portion on page 10 has for its working unit an arpeggio-like figure which repeats itself and flashes itself about, but seems never to "arrive." Underneath all this we find suggestions of possible new melodies which are never finished.

Widor does not utilize all his material; nor half of it, for that matter. He has a luxurious growth and is very prodigal. People, however, who love to see everything utilized will please take notice that the figure used on page 10, first measure, is a slight alteration of the rhythm as found in the opening theme, page 7, third measure.

On page 13, 1st brace, 5th measure, we are introduced to the theme. This corresponds, however, to but the 7th measure of theme as originally expressed. From this point on he is inclining his phrase—ending more and more to a strong accent.

The Coda is based on a rhythm found in the development (?) portion. It is a style of movement—ending much used in the 'symphonies.'

3. INTERMEZZO: Somewhat Mendelssohnish. A noble theme, indeed, and of the very simplest construction, although it is a ten-measure one. (The seeming eleventh measure is but a note-value continuation and scarcely counts for a phrase-lengthening in the usually accepted sense).

Let young students in composition examine this ten-measure theme, as presented in various keys, for contrast-study. The first is in G-minor, second in D-minor, third in B-flat minor, and the fourth in G-minor (as the first), giving splendid contrast.

The effect of this movement is far greater than the material cause. In other words, the matter is meagre but surprisingly effective.

Examine the first few opening measures: the theme "in the rough" will be found hidden under the left hand. The "R's" and "G's" scattered around are more valuable to the piquancy than the notes themselves, almost!

The coda is about 22 measures in length, and the first part is on a tonic pedal-point. Page 20, brace 4, measure 1 (last count), and measure 2 (first count) is a breath-taker!

4. ADAGIO: A skip of an augmented-fourth sets this in motion. And notice, especially: it is a dominant to a raised tonic! Simply constructed theme of 8 measures. The rest of the movement seems a series of delicate modulations on material from these. The second part proper starts page 22, brace 4, measure 1. (The "return" begins page 24, brace 1, measure 1.)

This second part is really a transposition (although not literal throughout) up a major 3d of the main theme. He uses dainty transpositions of short motives.

Unfortunately Widor often indulges in weak or absolutely inane short codas and although this (the last 4 measures I speak of) is an excellent one as compared with some, it is no model of excellency.

5. MARCHE PONTIFICALE: Most attractive and perhaps the most sanely inspired one as a whole. He gives us great double-handfuls of sounds. He has weighted the pedals with ponderous tone, and no less seriously are the manuals considered. It is a well sustained, compact piece. After the second ending we meet with an inwardly disposed-of melody taken rhythmically from the introduction.

This detached portion leads us to the first long example of Widor's "plan-principle," so often adhered to with such persistence that his harmonic bases become crude in their unyieldingness.

In some cases one, however, comes around to the admiring point—in time! The climax on page 29 is very powerful and yet very simply done. One cannot deny to Widor the power of grasping an idea simply and expressing it clearly. Witness main themes of movements 3 and 4 in 'Symphony' 4. (One can assert with an equal confidence that he has the power to grasp an idea simply and express it horribly complicatedly!) On page 30 we meet the exquisite second part. Its rhythm is very marked and yet is offset by the counter-rhythm of the left hand.

Almost any other man would have taken infinite delight in writing some carefully constructed counterpoint against this theme when it reappears on page 31. Widor has merely augmented the movement!

See that pedal part on page 32 (brace 1, measure 2) steal the manual note, and then give it back? Clever!

The next twelve measures from brace 1, measure 5, are more interesting mechanically than musically, and yet they have force.

It may be that it is the kind of registration which Widor demands that makes his mechanical effusions sound well; but I am often more inclined to think that it is the novel mean which he strikes between the inspired and the artificial (in a good sense) which is the true reason.

He has such a mighty grasp of his materials, and such good judgment, and so much of the proverbial French dislike for touching the "common and unclean" that we are attracted by the newness of presentation, if not of idea. The undulating of page 33, braces 2 and 3, is old as composition-matter but sounds comparatively fresh in its application.

The whole movement is from one who speaks with authority. Alas—alack—the last five measures barely escape commondom!

6. MEDITATION: A tiny ruby set amidst rocks! Compare measures 1 and 2, page 35, with measures 5 and 6, page 36, and another example of delicate art is seen. This enhancing of original themes is superb. This gem is the still, small voice of this 'Symphony'; and all such movements, if the product of real genius, are "soul to soul" talks.

This one is as the almost silent unruffling and return of wetted and depressed leaves after an April sunshower. Or, it is the song that one hears in a shell; or the green tint on the sea-water; or perhaps, the spray-ends of the foam.

7. FINALE: This rhythmically savage subject is as the multi-keenedged scraggs by some tender grass-blade. There is little noteworthy in this movement. It is in part unconventional, of course, I was about to say; but treatment alone cannot infuse life. Not that it does not possess life, only not life of the highest inherent worth.

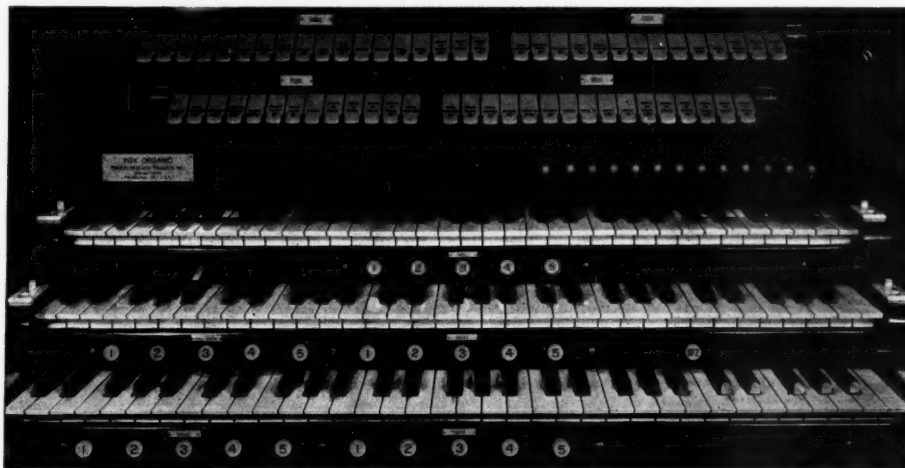
There are two main subjects vieing with each other for satisfactory answers.

It really is a fugue with two subjects and it is well to compare the rhythms of the two, noting how much smoother the second one is than the first—so obtained by his clever "adjustment" of the dot. Happy are those men who can tread in strict forms with a light step, and whose brows and music when they toil are not besweated!

The alternate groupings of staccato and legato are introduced in the coda; and this method, though compara-

tively trifling, is one of many means for enforcing unities. (They occurred before in the prelude.) One plays this 'Symphony' and is left with two impressions: that it is distinctly difficult, and distinctly uneven in the expressions of the idea or ideas supposed to exist.

There is little or none of a physical unity. There is, we suppose, some kind of a spiritual unity which, by its very nature, defies all analysis. Any movement detached, sounds quite beautiful or effective, alone. Widor practises very little either physical or spiritual economy.



THE COLLINGSWOOD FIRST METHODIST CONSOLE

The organ profession is divided into two camps, one preferring the original stop-knob type of console, the other the modern stop-tongue. This example is a Vox Organo product dedicated Feb. 21 by Mr. Firmin Swinnen; stoplist was published on March page 132. The upper row of stops, left to right, is Swell and Choir; the lower, Pedal and Great. Couplers properly follow the stops in each division. As will be observed, there are 25 combons, and a full-organ piston; the indicators are, left to right: full-organ, and four each for the Swell, Great-Choir, and Register crescendos. Pedal equipment includes five duplicates of the full-organ combons left of the shoes, three manual-to-pedal reversibles, full-organ duplicate, and setter-piston right of the shoes.

—YON ORATORIO—

In Carnegie Hall, New York, April 29, under distinguished patronage, Pietro Yon gave the first public performance of "The Triumph of St. Patrick," his oratorio for chorus, two organs, orchestra, and nine soloists, upon which he has been working for the past two years. The work was begun while vacationing at his home in Settimo Vitone, near Torino, in the Italian Alps, two summers ago, and completed this fall upon his return to New York.

The performance marks the 15th anniversary as Archbishop of Cardinal Hayes to whom it is dedicated, and the 1500th anniversary of the consecration of St. Patrick as bishop in 432; the chorus of 60 was recruited from the soloists of the Catholic churches of New York and the orchestra of 60 from the Metropolitan Opera. The proceeds will be devoted to a Catholic charity to be designated by Cardinal Hayes.

The work, published by Ricordi, is not an opera, as some might believe, but an oratorio; Cardinal

Hayes said: "The highly spiritual theme, the inspiring language and the appealing music made a deep impression upon me. The author has caught a touch of the soul of St. Patrick, an ardent admirer of the wonders of nature as the handiwork of God, while he yearned with pastoral zeal to supernaturalize with true faith the Druid of Ireland."

This is Mr. Yon's first oratorio, though he has written many works for the organ, including two sonatas, and a hundred or more choral works, including 25 masses. He has been organist of St. Patrick's Cathedral, New York, since 1926. Ruggero Vene conducted, with the composer at the organ.

—NEW CLOKEY WORK—

The first performance of Joseph W. Clokey's Easter cantata, "Adoramus Te," was given April 1 in the Congregational Church, Long Beach, Calif., by Wm. Ripley Dorr's choir of St. Luke's and Raymond Moremen's choir of the Congregational. "The music throughout is full of charm, beauty, and originality, and

is superbly effective; to my mind it is not only Mr. Clokey's finest work to date but one of the finest cantatas I have ever heard," was Mr. Dorr's comment.

—WIDOR CELEBRATION—

A Widor festival was held in St. Sulpice, Paris, in April in honor of Widor's 64 years of service as organist there. Widor, who celebrated his 89th birthday Feb. 22, heard his beloved pupil Marcel Dupre in the organ part of his own Concerto which he himself conducted at the festival. A 16' Principal and an 8' Principal have been added to the St. Sulpice organ in Widor's honor and were used for the first time at the April festival. (Data by F.C.M.)

—DE MALEINGREAU—

Paul de Maleingreau is a Belgian, about 40 years of age, on the faculty of the Royal Conservatory, Brussels. His organ compositions include three works in sonata form, of which the Passion Symphony published in 1923 seems to be the most popular in America. (Thanks to Mrs. Famee Shisler.)

Meeting Today's Choir Problem

How One Organist Met the Necessity of Developing a Volunteer Chorus Without the Aid of Paid Voices

By FRANK VAN DUSEN

IT IS MY BELIEF that opportunities are now at hand as never before for the success of the chorus choir in many communities similar to the one in which I am placed in the suburban district of Chicago. Here we have within the suburban area a city of about 40,000 population with many fine churches around which and in which the life and interests of the city largely center.

These churches formerly had choirs consisting of volunteer chorus and salaried quartet or soloists, and such choirs were the pride of the churches and the community. In recent years came the necessity of reducing the music budget to an extent that no longer permitted the salaried quartet or soloists. It was at this time, some three years ago, that I was called to my present position with the First Baptist Church, one of the largest in Elgin, with membership of about 1200. I was given the task of building up a chorus choir of volunteers with no salaried quartet or soloist.

I found here an organized chorus well routined in singing but limited in membership, a library of some 300 anthems, and a good three-manual organ. I set about to make the most of the resources at hand, looking forward to building up a choir which would be a credit to the church and community. This has been made possible and results have been far beyond my expectation. We now have a choir membership of about forty. We have enough good soloists with well-trained voices to give us a good mixed quartet with additional solo voices. We are able to present cantatas and oratorios without going outside of our own choir membership for solo voices. In fact we have not once in three years found it necessary to engage a paid soloist even for our special musicales.

This is nothing more than what many directors all over the country have achieved by taking advantage of opportunities at hand, and nothing more than may be achieved by many organists who are spending much of their time, and the time of sympathetic listeners, in bewailing

their hard luck in matters pertaining to their choirs.

At the request of T. A. O. I discuss a few of the things which make possible the success of a chorus choir in these times; things that could scarcely have been possible in the days when high-salaried quartets flourished with more or less snobbery toward the volunteers. Conditions in different churches and communities vary so greatly that it is impossible to give definite rules of procedure whereby the success of a choir may be assured; however, there are a few things to which I believe the organist should give careful consideration if his success is to be assured:

1. The director must approach his task with a spirit of devotion, confidence, determination, and enthusiasm.

2. He must have tact and judgment and a capacity for organization. The organizing of a choir determines greatly its success. A tactful organist can see that as president of the choir one is selected who has executive ability, who anticipates the need of the choir and who will cooperate with the organist. I make it a point to talk over choir matters thoroughly with the president each week. I present to her the ideas which I wish carried out. She, because of her closer contact with the members, gives to me a certain needed perspective. The president appoints five captains, each captain having under his supervision about eight members. Each captain phones his group each week before the night of rehearsal to learn if the members in his group will be present at rehearsal and at Sunday services and reports to the director. These captains are leaders of their groups in stimulating enthusiasm, urging regularity in attendance, loyalty and devotion. These captains pass on to their group all special announcements. They report to the choir at rehearsal any members who are ill and the choir sends back by the captain a word of sympathy and cheer.

- The secretary keeps record of weekly attendance at rehearsals and services. It is important to have an efficient secretary. I also lay much emphasis upon a good

treasurer inasmuch as in these times most choirs need their own funds if they are to function successfully. Also, I call attention at the time of the annual election of choir officers to the importance and value to the choir of a good librarian. This librarian appoints two assistants. It is the duty of these librarians to get out all music for rehearsals and services and return the music to the library afterwards. The music must be kept in closed envelopes and catalogued. Each sheet of music must be repaired when necessary and kept in good condition. To encourage the librarians in this work occasional praise is given at rehearsals and choir members and music committee are invited to step into the library and see the splendid order of the music. Then we have a social committee which plans monthly social activities and a ways and means committee whose duty it is to plan for keeping up a choir fund through concerts, entertainments and other means for providing money needed for choir expenses.

A director who has capacity for organization will eliminate from his personal duties the care of all detail and will have little to do but determine the policies of the choir and to plan and carry out the programs and rehearsals. However, I will not go farther into the details of organization. The amount and kind of organization must be determined by each director for his particular need.

3. He must be a good musician and should have a practical knowledge of the voice and a keen ear. With a well-routined choir of adult voices the director may get good tonal results through the study of the anthems at rehearsals. Each director has his own method of approach and all work toward the same end, that of clear diction and good tonal quality. However, if the choir consists of younger members who have not learned how to use their voices, a few minutes of each rehearsal spent in group vocal exercises will do much to help them, provided the director knows enough about the voice to conduct such a course—if he does not he should lose no time in preparing himself for this very important work.

5. He should have imagination and initiative.

6. He should be a good mixer and have the ability to sense the contacts he should make in the church to bring into play the sym-

pathy and support of not only the pastor and music committee but of the church membership.

7. He should know how to be a harmonizing influence in his choir at all times. If the organist has tact and possesses leadership he can keep out of his choir jealousy, pettiness, and inharmony. Frequent talks to the choir in praise of their liberality, generosity, and friendly thoughts of each other, combined with enough social activities to bring members into happy relationship, does wonders to keep a harmonious spirit in a choir body.

8. He should become an influence in his neighborhood and community and establish cordial and friendly relations with directors of other churches. Perhaps I can best illustrate by stating some of the policies I have pursued in the establishing of cordial relationship with other directors and soloists of the neighbor churches in the community and of the results from these contacts. At the time I entered the field, I found the directors of other choirs most friendly and ready to welcome me. The study class which I held preceding the regular choir rehearsal I opened to anyone in the church or outside of the church who might be interested. I found several of the directors of other choirs attending these classes and remaining for the choir rehearsal and a cordial relationship was soon established which was of advantage to all concerned. When other directors desire enlarged choruses for presentation of cantatas or oratorios in their churches our choir members are given permission to assist in these special musical programs. We have occasionally joined the choruses of several churches in special musical programs.

From time to time I invite a soloist from one of the other churches

to sing for us at our Sunday service. Thus from our choirloft we have heard most of the good soloists from other churches where we have established cordial relations; in return we acknowledge invitations to our soloists to sing in other churches. This is of mutual advantage to all. It gives us enlarged opportunities to present to our congregations more varied programs. The plan has been favorably received by our soloists, choir, and congregation, and I may add that it has never brought any sense of jealousy or rivalry but rather a spirit of cooperation and friendliness.

Each season, I have given a series of organ recitals with vocal numbers, and have learned that many well trained vocalists in the city welcome the opportunity of singing for us in these recitals. Soloists who are not engaged in churches at this time are really eager to sing and to be heard in churches which offer them a large, appreciative congregation. Some of these soloists after singing for us as soloists have volunteered their regular services in our choir and are now members of the choir. Yet, as I stated before, we do not pay one cent for soloists or choristers and we do not ask outside singers to become members of our choir. We try to maintain a standard of musicianship and artistry in our Sunday service which satisfies and in a way offers recompense to the singers. However, it is of importance that soloists in the choir be given frequent opportunity for the singing of solos, or in duets, trios or quartets.

9. The director should be willing to study the needs and desires of his congregation as regards the music, and while maintaining his standards yet be flexible in yielding some to the tastes and desires of those whom he serves.

10. He must not be afraid of hard work and plenty of it. It is

through constructive thinking and planning and thorough preparation for all tasks at hand, including careful study of each musical work presented, that a successful choir is built and maintained. Some will say, "I have not time to spend in all these efforts." Let me answer, if the organist eliminates the personal care of the hundred and one details through good organization and discipline he will be surprised to see how much can be accomplished with a minimum of time and work.

This season our own program is planned to include the presentation of ten tableaux and religious dramas to supplement a series of special sermons, and five special programs, in addition to the regular Sunday services. Yet all the rehearsing is done with one regular Friday rehearsal of one and one-half hours duration. However, this does not include rehearsals for the presentation of the religious dramas. These rehearsals are independent of the choir. We have in the church two members who write exceedingly well and are entirely responsible for the presentation of the tableaux, pageants and dramas. The director has only to fit appropriate music and to train the choir in the singing of this music at the regular weekly rehearsal. In most larger churches those can be found who can relieve the organist of this specialized work.

Again some may say, "All of this is very well for one who is well supported by his church and choir, but my church gives me no support and they have given me so many cuts in salary that it is not worth while for me to devote myself to such plans as in times past." To those let me say that if the organist makes himself of real value to the church and choir he is in a better position to be cared for financially by the church even in these times. Personally I find that the devotion I have given to the choir and the church has been well repaid not only in the satisfaction I have in the results achieved musically and artistically but also financially.

This year when the church was reduced to the point where the music budget was sacrificed, my choir volunteered to be responsible for the amount which was cut from the organist's salary. This amount is provided by a fund raised through the activity of the ways and means committee of the

—AN INVITATION—

Mr. Arthur W. Quimby, Curator of Musical Arts of the Museum of Art, Cleveland, extends invitation to leaders in the profession and to builders to visit the Museum, for an inspection of the Ruckpositiv, when passing through Cleveland on their summer vacations. The instrument affords interesting study material on the questions of an unexpressive Diapason ensemble, low-pressure, and fully-exposed chests of pipe-work. Mr. Quimby's Sunday recitals at 5:15 continue till the end of June; his Wednesday recitals at 8:15 are scheduled for May 16 and June 6; between June 25 and Sept. 7 he will be absent from the Museum. T.A.O. suggests that any of its family of organ specialists planning a visit to the Ruckpositiv make advance arrangements by mail with Mr. Quimby at the Museum. This instrument would seem to be one of the most interesting experiments of the decade.

choir in giving concerts, entertainments, etc. I have in mind another organist who has made herself of such value to her church and choir that when the music budget was reduced the balance necessary to carry the music on the same basis as before was provided by the underwriting of this amount by the Men's Club of the church.

Organists, does it pay to give the best of your services to your church and choir? Many of us are finding that it does. Again, I repeat that to be successful in this endeavor, resourcefulness, initiative, common-sense, and energy are as necessary as in any other line and the reward quite as great. Each organist has certain condi-

tions to meet in his church and certain problems with his choir which are peculiarly his own. I have outlined some of the conditions peculiar to my church and have tried to show how I have met the problems peculiar to my own choir. Perhaps I have hit upon some of the problems which confront other directors. I believe that T. A. O. readers would welcome a series of articles by different directors setting forth some of their problems and the means employed to meet them. It is through these open discussions that each of us is helped and many of us encouraged, for after all many of us are pretty much "in the same boat."

Further Parsonical Recreations

The 'Country Parson' Turns Again to Things Musical and Becomes the Delighted Monarch of a Three-Manual Organ

By REV. WILLIAM MERRIAM CRANE

SINCE reading Mr. Clair H. Dunham's very interesting story, *Building My Own*, in February T.A.O., I feel encouraged to write a sequel to my *Recreations of a Country Parson* in the November 1930 issue. There I told of the gradual process of building up our Richmond, Mass., church organ from a 1-6 to a 3-26, and of my own acquisition of two house organs, a 2-12 in our open attic, on which I play when temperature, temperament and temper permit, and a 2-6 (7 or 8, according to the sliders that happen to be working) made from a little 4-stop positive, in my library.

Sharing with Mr. William King Covell the feeling that even a small organ for entire flexibility and comfort to the player should have three manuals, it irked me that mine possessed only two—especially as the various types of action made adequate piston movements impossible. Finding one day that the keyboard of our old one-manual church organ matched up well with my electric console, I got a nearby builder to add contacts and hung it underneath, blocking up the console ends just enough to give the whole thing a convenient height. The accompanying photograph shows the result. The music-rack stands in the space formerly occupied by an automatic player (see page 210).

My only organ voice on the Choir at present is a Salicional, speaking on an electro-pneumatic unit chest

which I picked up at a bargain. But I have another unit chest nearly completed, with home-made direct-electric action, operated by inside magnets from an old Tel-electric organ. This is to carry a Dulciana, stolen from my other organ and tuned as a Celeste with the mild-toned Salicional, which should have just about the right volume of mf accompaniments.

Connected with this manual is also a Dulcitone (tuning-fork piano) a delightful little portable instrument of five octaves, built in Glasgow and purchased from an English organist some years ago. For an apparatus to operate this, I scoured the nearby city of Pittsfield, former home of the Tel-electric piano works, for one of their magnet-banks. Two different concerns told me that they had had pianos equipped with this device, but had junked them the year before! At last I found one attached to a family piano and for \$15. came away the possessor of the mechanism of my dreams. Not wishing to deprive the Dulcitone of its portability, I built a player apparatus to stand in front of it, like the Pianola-players that were in the 1890's, making the wooden fingers out of an old tracker fan-action.

The clarity and delicacy of this little instrument are a delight, especially in the rendering of Bach's Sonatas, as I fancy that the part played on this manual has an effect not unlike that of the clavichord on

which they were first performed. To the student of etymologies it is interesting to reflect that such a piano might easily have borne the name "Diapason," for among the various meanings of that much abused word is that of "tuning-fork," and we find the term still applied by the French to a tuning-fork or pitch-pipe.

My two main chests are of different types—one electro-pneumatic with ventil stop-action, duplexed to Great and Swell, the other an old tracker chest with pallet pull-downs operated by heavy Tel-electric magnets outside, coupled to Great at will. The sliders of this are controlled by a primitive pull-wire mechanism terminating in the stop-knobs visible above the console at the left. When I operate these I know how the player on the old French and German organs used to feel, or how the modern performer at Atlantic City goes about reaching for one of the 700 tablets above his head.

The specification of this organ from which my Attic Muse now speaks, is this:

Pedal	
16	Bourdon
Great	
8	Diapason
	Melodia
4	Octave
	Flute
2	Fifteenth
	Plus Swell stops by duplexing or by coupler.
Swell	
8	Violin Diapason
	Gedeckt
	Quintadena
	Gamba
	Celeste
	Oboe
	Chimes
Choir	
8	Salicional
	Celeste
	Dulcitone Piano

—BUILD-YOUR-OWN—

Another advocate of the build-your-own movement is Mr. John Van Varick Elsworth of Watertown, N. Y., who is spending his spare time and spare patience in the building of an organ with this summary: V-11. R-11. S-12. P-625.

Mr. Elsworth gives the scales and the mouth treatment, as the organ experts will notice. There are 61 metal pipes in each register, excepting the Rohrflöte which has 61 wood pipes.

"Let me compliment you on your method of printing stoplists," writes

Mr. Elsworth. "Only recently I got into an argument with a couple of organists who criticized your method as worthless, saying that one had to be an artist at puzzles to figure it out. Well, I'm no artist and I enjoy the method very much."

The answer is: Yes, it does take a bit of intelligence, and there are some things to remember, just as there is for anyone who wants to use the multiplication table or the English language or read a piece of music. Every science has its symbols which experts are only too happy to use for the brevity and convenience they afford. We are hardly over-optimistic in claiming for organ-building that it has reached the point of being both a science and an art, are we? At any rate, Mr. Elsworth has his console "about finished," his pipe-work all ready, and will tackle the chests very soon. Now perhaps he is the one who is over-optimistic?

We wish him joy. Doing something useful but not compulsory is about the best way we know of getting real enjoyment out of life.

The material:

Pedal	
16	BOURDON 44w
8	Bourdon
16	FAGOTTO 4" 32mr
Great	
8	DIAPASON 43 1/4m
	DULCIANA 56 1/5m
	ROHRFLOETE
	SALICIONAL 60 2/9m
4	OCTAVE 57 1/4m
	VIOLINA 59 1/5m
2 2/3	TWELFTH 65 1/4m
2	FIFTEENTH 70 1/4m
8	TRUMPET 5"

Flues are 3 1/2" wind, reeds on 6". Mr. Elsworth is making a one-manual organ out of it and as for tonal materials, he is doing the right thing—he puts it, "I am attempting to please my own ears, not others."

Elementally, all substance springs from the earth, which God created. The religious custom handed down from antiquity of giving a tithe as a thank offering is in recognition of God's beneficence. Thus, besides disciplining our character for spiritual well-being by the charitable act of giving, we also observe the worthy gesture of returning a thank offering. We can well hold to an expression of generosity, gratitude, praise and rejoicing in the music of the offering rite. We are neglecting the expression inherent in Christ's significant statement on beholding the widow offering her mite. We have much to be thankful for in spite of what we have not. Shall our giving be done to muted music or to texts of no relation to the offering and its importance in Christian practise?

Some recognition is accorded the relation of the offering to the service for it is customary to sing offertory sentences, and to dedicate and consecrate the offering. But is this enough? We need only to observe our present economic situation to note how neglectfully mankind has observed the quotations of a previous paragraph. The church service has some work on its hands, and when the organist looks over his repertoire and notes how little attention has been given to this practise so vital to his well-being, he may well recognize a lack that needs attention. He will find that most of his music is retrogressive; it is the cry of the patient after things have gone wrong. The most important practise is given the least attention. It is a case of refusing to "eat an apple a day to keep the doctor away," and then when ills befall, of rallying to the pills of supplication, and a crying aloud for mercy.

The music of the offertory is not coordinated to the spirit and the important significance of the occasion. Is this the time for meditative music, sentimental music? At such times as I have sat in a pew I have always lamented the inconsistency of the quiet organ message during the offertory harrassed by the sounds of movement. The cause of this inconsistency is the emasculated propriety which frowns upon any pealing acclaim from the organ—misconstrued as noise, while the other noises and actual distractions going on are tolerated. If we can substitute music that will submerge the incidental distractions by the music's potentiality to hold and to move the layman, it would seem to be very good psychology.

The Offertory Needs Revision

Suggesting that the Offering be Treated as an Act of Joyous Giving Instead of as an Interruption to the Service

By HANS HOERLEIN

WHETHER to sing or to play during the offertory, and what, has come up for discussion. If we hold that the offertory is a necessary evil, a break or a distraction in the service, we cannot cope with the situation; we must first change front and recognize in it a fundamental of Christian practise, a principle forever real and vital.

A study of backgrounds and motives discloses that the significance of the offering rite has somehow largely escaped. We are at an impasse as to what to do musically with the offertory. We find an inadequate equipment in organ music, hymnody, and anthems with which to treat the situation; but also an inconsistent psychology and a lack of understanding. A fundamental Christian practise has either escaped versifiers and composers, or it has never been recognized as important. In other phases of Christian practise we find an abundance of expression, too much of it crying to high heaven of negative instead of positive principles. The offertory must first be recognized as a vital expression, and our usage then developed from this recognition.

The rites of the offering and the sacrifice have stood conspicuous in the evolution of religious practise.

The Bible discloses this. The act of giving is expounded as a primary act; it is strongly stressed in the teachings of Christ. It is written: "Give, and it shall be given unto you;" "To whomsoever much is given, of him shall much be required;" "He that soweth little shall reap little; he that soweth plenteously shall reap plenteously;" "Take heed, and beware of covetousness; for a man's life consisteth not in the abundance of the things which he possesseth;" "Of thy substance, a tenth shall thou give to God;" "Honor the Lord with thy substance, and with the first fruits of all thine increase."

The fundamental principle of the offering is the need on our part for a consistent practise in giving bountifully to fellow-man. Certain welfare accrues to us out of the practise in which lies the fundamental value of the act. The fact that we are providing substance for worthy purposes is secondary. The offering rite is unquestionably of profound principle—an amulet whose mystery and inherent beneficence has not yet been diligently probed or utilized by mankind. Church music has neglected this great principle; the offertory has come to be held as a break in the service; the clinking of money carries a material significance.

The usual reaction on hearing an organ sound out with one of the inspired messages of organ literature, is that the hearer is moved. Being moved in this way emotionally is not necessarily hostile to the fundamental purposes of a service. In the same situation, custom permits the organ to sound out to accompany the demands of fortissimo singing, but if the organist attempted a similar expression on his own, he would likely be advised in some circles that he had violated the proprieties.

Recently I played the Deo Gratias from Kreckel's *Musica Divina*, Book 2. It is a work both noble and sublime in its contrasts of tonal expression, and its gladsome acclaim does not strike the service obtrusively. A young lady remarked after the service, "I never realized that organ music could move me so."

An anthem during the offertory will provide the maximum expression for this part of the service, if appropriate text is available. If we merely sing an anthem regardless of text, we are ignoring our responsibility. Unquestionably, expressive verse and composition are needed and the situation presents a variable and fertile field to the versifier and composer. We are welcoming co-ordinated new composition in other departments of the service; it is timely to recognize also the needs of the offertory. If text is not available the duty of expressing the occasion should fall to the organ, using an appropriate opening or closing sentence by the choir for which we have as example the Beethoven "All things come of Thee, O Lord."

Organ music must be selected dependent on the duration of the collection as it varies among congregations. The need for some improvisation may arise. Excerpts can be used—if parted judiciously from a composition. Adjusting the music to the consecration must be considered, and the good sense should prevail that the organist complete his message, rather than knife a composition at any point. The offertory sentence by the choir can be the signal for the ushers to come forward.

In my service, a non-liturgical, we use a prayer of dedication. After the offertory number the choir sings an offertory sentence. Then choir and congregation rise to sing the "Doxology." The minister holds that the mood to praise God is better achieved by the cumulative influence of the service. As we have the "Doxology" placed it is an ex-

pressive gesture to follow the offertory as well as to satisfy the purpose for which it is put into the service.

Possibly the organist may be loathe to surrender the opportunity within the service of playing the meditative organ message. I am introducing this message to precede the prayer, with a short chant or sentence by the choir following it, thus preparing a meditative mood for the prayer. This is one way to hitch the horse before the cart, permitting the organ to yield a value not established by precedent.

What Shall I Play?

Answer No. 8

By A. LESLIE JACOBS
Wesley M. E., Worcester, Mass.

THIS IS a problem which is never really solved. It is always with us. For me, it is a very real one because I seem never to have enough spare time to practise leisurely so as to get enjoyment from practising. A certain amount must

be done in order to have anything ready at all.

I shall confine my list and remarks to pieces which I have used for opening organ selections for services, mentioning only those which I believe have not been mentioned in this series before. Many considerations must be met. The spirit of the piece must be devotional, but not just dull; it must contain some germ of the service which is to follow; it must not be long, at least in my case; the piece must be musical and interesting for the folks who listen want something from their church music, and then of course, it must hold the interest of the player. I'm beginning to believe that many organists play things which they really do not enjoy, but feel they must because it seems to be the vogue.

The following list is not my complete one by any means, but mentions those of which I am particularly fond, and which meet my own requirements.

Good general selections:
Bridge-hn, Adagio E

Religious Services

Devoted to the New Type of Spiritual Services Founded on
Biblical and Other Inspired Writings

"THE LIFE OF CHRIST"

o. Kreckel-j, Beautiful Savior (Mus. Divina, Bk. 1).
Congregational hymn; prayer.

Prophecy of Christ's Coming:

Scripture: Isaiah 2:1-4; Nahum 1:5.

"Lovely Appear," Gounod.

Birth of Christ:

Responsive reading.

"O Beauteous Heavenly Light," Bach (A chorale).

"Sleep of the Child Jesus," Gevaert.

"Gloria in Excelsis Deo," trad. French.

Childhood of Jesus:

Scripture: Luke 2:25-35; 40-43.

"O Blessed Jesus," trad.

Christ's Preaching:

Scripture: Luke 18:10-14.

b. "Publican and Pharisee," Van de Water.

Scripture: Matthew 2:28-30.

"Take my Yoke upon You," Adams.

Christ the King:

Responsive reading (Palm Sunday excerpts).

"Prepare ye the Way," trad. Swedish.

The Crucified Christ:

Scripture: Matthew 27:11-54.

"There is a Green Hill," Gounod.

The Risen Christ:

Scripture: Matthew 28.

q. "Magdalene," Warren.

"God hath Appointed a Day," Tours.

off. "Love's Offering," Parker. Benediction.

Dubois, Hosanna.

First Church, Marlborough, Mass., Mrs. R. C. Blake, organist. First given as an evening service, its success was such that it was repeated for a morning service.

Lang-h, Elevation G
 Jepson-g, Rhapsody
 McKinley-j, Arabesque
 Dubois-g, Fantasetta Variations
 Day-uw, Rex Glorise
 Archer-j, Largo
 Elgar-a, Sursum Corda

Shorter selections:

Parker-g, Arietta
 -g, Novellette
 Camidge-h, Adagio (Con. Gm)

These I like for an evening service:

Bairstow-a, Evening Song
 Fairclough-h, Eventide
 Martin, Evensong

The following are good for an evening service when the hymns are to be used:

Matthews-o, Gallilee
 -o, Aughton Choralprelude
 Noble-a, Dominus Regit Me
 A splendid Lenten prelude is:
 Barnes-g, Solemn Prelude

For Holy Week and Easter these three by Otto Malling, published in a set called Death and Resurrection of Christ, are unexcelled: Gethsemane, Golgotha, Easter Morning. They are published in Denmark.

Though all of them are difficult, the following are worth learning, are interesting for both player and listener, and make fine selections for a Nature, God in Nature, or spring-time service: Dewdrops, Rosebuds, In the Shadow of the Old Trees, and Sunshine, all by Firmin Swinnen, published by Presser.

A fine little-known Christmas service prelude is Prelude-Pastorale on Dies est laetitiae by Yon. (Shirmer). This is our old friend, "O Come All Ye faithful."

I've always been a great admirer of the compositions of James H. Rogers. We should use his works more in our church services. They deserve a wide hearing. The following I have used with success. They are not all usable for preludes:

Sonatina (t.)
 Sonatina in Fm (g.)
 Theme and Variations, Suite No. 2
 Sonata No. 1 (g.) Especially good is the Adagio.
 Sonata in Bf (g.) The Cantabile is fine.
 Sonata in Dm (g.) Both the first and second movements are unusually good.

I must not close this brief summary without acknowledging my regards to T.A.O. for the list of pieces mentioned and reviewed in the beginning of each issue. Most of the pieces mentioned are worth looking at, and I find that they are usually as represented. Make a practise of consulting this list each month.

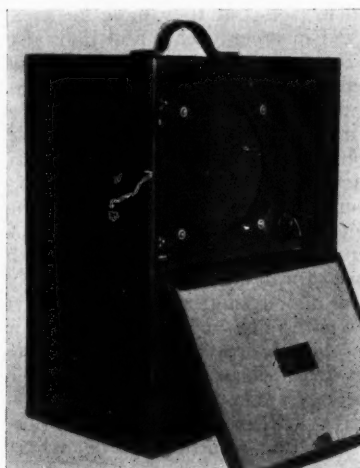
—ELECTRICAL AIDS—

Capt. Richard H. Ranger has developed the Rangertone materials in two new directions, both of inestimable value for their respective purposes.

First, he has produced a microphone-amplifier for use in churches or other buildings where divided organs, or organs badly located with respect to their consoles or choirs, make either organ-playing or choir work difficult. In these installations, Rangertone Inc. places a Rangertone microphone in or near the organ chamber where the pick-up can be best accomplished, and carries the Rangertone loud-speaker wherever the organist wants it, either for his own use in hearing distant parts of the organ, or to aid the choir in hearing the organ accompaniment.

As many microphones and loud-speakers are installed as are necessary. The organist at his own console has full control of all amplifiers, being able to silence them at will and change the volume to suit his needs at the moment.

Thus it will be seen that no organist need henceforth be troubled with divided or badly-located organs. The audience of course hears the tone from the organs, not from the Rangertone loud-speakers; the latter are provided merely to enable the organist himself, and his choir, to hear the organ properly. Thus the organist and choir, no matter where the organ pipes may be located, hear its tones exactly and instantaneously; pitch or rhythm variations are impossible.



RANGERTONE AMPLIFIER as described in the accompanying note. Our photo shows all there is to the device as installed in the choirloft or at the console.

The experienced organist will see the value of this installation for processional and recessional; it solves the problem perfectly and inexpensively, enabling the organist to spend all his organ appropriation for pipe-work of use in the auditorium, finding it no longer necessary to install valuable pipes in the once popular Processional Organ where they were of use to him only during processionals.

These Rangertone installations have passed the experimental stage, and several churches are already equipped. The success has been beyond expectations. Capt. Ranger finds the cost of installing one microphone and one amplifier runs between \$150. and \$200., depending upon installation difficulties. First cost is virtually the only cost; operating costs are practically nil.

The second Rangertone development has resulted in a completely portable organ. This too, like the amplifying equipment, was brought about by necessity. At the dedication of a cathedral the authorities appealed to Rangertone Inc. to provide a portable organ. It could not be done over-night, but Capt. Ranger set himself to the task, and the first such portable Rangertone was used by Columbia University, New York City, on March 24, in the Barnard Gymnasium when the combined University musical resources gave a performance of the Brahms "Requiem," with the Rangertone portable-organ, the University orchestra, boys' glee club, girls' glee club, and chapel choir.

In this case the portable Rangertone was used to play the organ score in conjunction with the orchestra. As our readers already know, there is no limit to the tonal variations of the Rangertone, nor to the volume.

Once again we repeat what was said when these pages originally announced the Rangertone. It is not a substitute for nor competitor against the organ, but very distinctly an accessory. In the case of the amplifier, the organ builder and the organist alike are henceforth quite completely freed of the tremendous handicap of many of the impossible chambers into which the pipe-work has had to be crowded.

—CHURCH-MUSIC PAGE—

The New York Sun is running a page of church-music programs in its Saturday editions under the editorship of Willard Irving Nevins.

An Opportunity Organists Can Cultivate More Music Study Among Amateurs

By ROWLAND W. DUNHAM
Church Department Editor

IN ANCIENT Greek culture music held a high place, being regarded as quite indispensable in the process of education. The philosophers frequently mention its indispensable value as a character builder. This position among the average man's attributes was lost with the Roman ascendancy.

The recent emphasis upon the necessity of intelligent use of our leisure challenges attention. Some appreciation of artistic music should appeal to every person who lays any claim to culture. We must, first of all, discriminate between a purely entertaining type of music of the dance and theater, and the finer music which appeals to the deeper emotions through some understanding. The man without a love for the best creations of Bach, Beethoven, and Brahms has indeed a yawning gap in his process of living. That this gap can be largely filled by attention to the matter is undeniable.

The musical amateur is becoming a most encouraging factor in the dawning of a more musical America. Every man and woman should cultivate his latent ability to make some music (vocal or instrumental) for himself. We know that less than one per centum of our fellow beings are entirely devoid of musical ability. The ascendancy of musical art in Germany is largely due to every man's love for music in the home. When we acquire this practise and limit our radios and Victrolas to more sensible purposes, our place as the leader in this art will be assured. Many of us are optimistic enough to believe that the place music formerly held in the eyes of Plato and Aristotle is bound to maintain in our modern culture.

Young people who enter the music profession are presumably endowed with some special talent which precludes intensive interest in other fields of effort. To such the opportunities are varied and promising. The entire educational system finds a need for the musically efficient with standards now undergoing a decided revision for the better. The organist of yesterday with but an incomplete training and little real talent is being replaced by younger musicians of undoubted gifts, an adequate equipment, and a

knowledge of teaching. The center of cultural development is to be found not only in our schools and colleges but should be carried on also in our churches. The training-ground for music-lovers should not be confined to conservatories and the music departments of our colleges and universities but should include also the work of the organist in the church.

The musical art furnishes a real challenge to the student, be it cultural, creative, or professional.



—FAUX-BOURDON—

In connection with a talk on hymntunes Dr. Alfred Whitehead in Christ Church Cathedral, Montreal, for the Canadian College of Organists gave a program of organ and choral music, using choral preludes as the organ numbers and hymntunes for the choir, with three hymns sung by choir and congregation in faux-bourdon style, and one by the choir alone.

"We use faux-bourbons frequently at the Cathedral," writes Dr. Whitehead, "and they are not only thrilling but are keenly enjoyed by the congregation. We use them only at certain times:

"Frequently, in offertorium hymns, sung by choir alone;

"Once a month, in hymns sung during the administration of communion, by choir alone;

"At festivals, such as Christmas, Easter, etc., when the whole congregation participates;

"As organ accompaniment against unison singing by both choir and congregation."

Descants and faux-bourbons are old devices but they have been revived in recent years and their use is on the increase. Those in need of definitions may accept a descant as a melody added to and above a normal hymntune or other simple composition, none of the original parts being changed; and a faux-bourdon style as that in which the tune is sung not by the sopranos but by the tenors (usually) with the sopranos singing an entirely new melody and the contralto part rewritten also where necessary for good effect. Any organist can write his own descants and faux-bourdon arrangements.

Dr. Whitehead enlarges:

"In faux-bourdon style, where the melody or cantus firmus is placed in a part other than the soprano, generally in the tenor, it means that there is a new tune written for the soprano. The tenor voices should be augmented by the

first basses if practicable, and should sing confidently, with some prominence. The sopranos should not be too prominent, not quite so prominent as in the usual version of the hymntune in which they sing the melody.

"A well-written faux-bourdon gives a well-trained choir no trouble, and if introduced wisely, at the right time and after sufficient rehearsal, the result is thrilling indeed. I know I have used that word 'thrilling' before in this connection; I cannot think of a better."

The term faux-bourdon comes from the French and the Frenchman would pronounce it fo-bourdon, long o in '-on,' and he would pronounce Paris as Pa-ree. Since it is now thoroughly adopted into English as much as Paris has been, its pronunciation could be Anglicized if anyone has the courage of his convictions. However many musicians prefer the minimum of English and the maximum of foreign adoptions.

Duncan McKenzie who has delivered several lectures in the East on descant and faux-bourdon had an informative article on the subject in the Music Supervisors Journal for May 1933.



Service Selections

...Harold W. BROWN
...Universalist, North Dana, Mass.
...*Complete Vesper*

Handel, Larghetto

Invocation

Hallelujah, Heyser

Scripture

w. Nature's Eastertide, Baines

b. Fourth Word, Dubois

v. Nardini, Allegro

s. I know that my Redeemer, Handel

m. God shall wipe away, Roma

Sermon

Duet, Magdalen, Warren

b. Easter Dawn, Woodman

v. Mendelssohn, Spring Song

s. Alleluia, Tompkins

Christ is risen, Dressler

Benediction

...Dr. Clarence DICKINSON

...Brick Presbyterian, New York

...*March Choral Music*

O Savior of the world, Moore

Behold the Lamb of God, Warren

My blood so red, Davies

God is our Refuge, Foote

I bind unto myself, ar. Burke

Draw nigh, Greateorex
 Hosanna, ar. Christiansen
 Surely He hath borne, Handel
 Blessed is He, Calkin
 O Savior sweet, Bach
 O Savior of the world, Palestrina
 ...Ferdinand DUNKLEY
 ...Chs. Ave. Pres., New Orleans
 ...*Complete Vesper*
 Bach, Prelude Em
 Hymn, invocation.
 God my King, Bach
 s. I Follow Thee, Bach
 Scripture, hymn.
 Oh who like Thee, Bach
 O God of Life, Bach
 Prayer, offering.
 Bach, Fugue Em
 s. Only Bleed, Bach
 Sermon, benediction, response.
 Bach, Fugue Ef

In two of the Bach numbers Mr. Dunkley played the chorapreludes and his Bach Society sang the chorales.

...Emory L. GALLUP
 ...Fountain St. Bap., Gr. Rapids
 ...*March Services*
 *Bach, Adagio
 q. Father whate'er, Barnes
 O wondrous love, Bach
 t. I heard the voice, Rathbun
 *Parry, Rockingham Prelude
 O Lord who dares, Bach
 He watching over, Mendelssohn
 b. It is enough, Mendelssohn
 *Tchaikowsky, And. Cantabile
 When life begins to fail, Bach
 Jesu do the roses, Webbe
 a. He was despised, Handel
 My faith looks up, Mason
 ...*Complete Morning Service*
 d'Evry, Meditation
 Doxology, invocation, Lord's Prayer,
 Baptism, responsive reading,
 Gloria, organ response.
 Palm Branches, Faure
 Organ response, Scripture, hymn,

prayer.
 Benedictus, Gounod
 Announcements, hymn, sermon.
 off. Jerusalem O turn, Gounod
 Choral response, benediction,
 choral amen.
 Gounod, Marche Romaine
 ...Raymond NOLD, Dir.
 ...Geo. W. WESTERFIELD, Org.
 ...St. Mary the Virgin, New York
 ...*March Services*
 *Widor, 4: Adagio
 Mass in D, Henschel-as
 Timor et tremor, di Lasso-g

Abbreviations

If a key-letter is hyphenated next after a composer's name in any program, it indicates the publisher; the complete key to these abbreviations will be published frequently in these pages.

The Editors assume no responsibility for the spelling of unusual names. Instrumental music is listed with the composer's name first, vocal with the title first.

Recital Programs:

**Indicates recitalists who have given the organ builder the credit he deserves on the printed program. If used after the title of a composition it indicates that a "soloist" preceded that work. If used at the beginning of any line it indicates the beginning of another program.*

Services and Musicales:

**Indicates the beginning of any morning service given herewith complete; it is also used to indicate churches whose minister prints the the organist's name along with his own on the calendar. **Indicates the beginning of an evening service or special musicale.*

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertoire (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices, hyphenating denotes duets etc.; 3p., 3 pages; 3-p, 3-part, etc.

Schumann, Fugue on Bach
 **Mendelssohn, Son. 4: Allegretto
 Mag.-Nunc Dim., Tomkins-hn
 Hansen, 4: Andante
 *Vierne, 2: Cantabile
 Missa misericordias, Rheinberger-tf
 O vox omnes, Morales-o
 Brahms, O Gott du frommer
 **Piutti, Son. Op. 22: Andante
 Mag.-Nunc Dim., Whitlock-co
 (Tone 6 with faux-bourbons)
 Schilling, Jesus meine Zuversicht
 *Vierne, 3: Cantilene
 Mass in C, Henschel-ab
 Christus factus est, Bruckner-ja
 Karg-Elert, Herzliebster Jesu
 **Guilmant, Andante
 Mag.-Nunc Dim., Byrd-co
 Bach, Herzlich thut mich
 ...Dr. David McK. WILLIAMS
 ...St. Bartholomew's, New York
 ...*March Choral Music*
 O God have mercy, Mendelssohn
 Deus Misereatur, Beach
 Why do the nations, Handel
 Hail gladdening light, Martin
 Whatsoever is born, Davies
 Benedicite, Sowerby
 Thou knowest Lord, Beach
 In heavenly love, Parker
 He is blessed, Mozart
 Hosanna to the Son, Gibbons
 Benedicite, Gale
 Cantata Domino, Williams
 Let this mind, Beach
 Gallia, Gounod
 God is my Shepherd, Dvorak

—AT LAST—

"I have a very brilliant pupil who has been running the local M.E. music since last summer; when I talked over the budget for him with the minister last summer I hinted that some church, some time, somewhere would see to it that its organist was sent to New York for a short stay in the middle of the season, to hear other organists, other choirs, rehearsals, concerts, etc. Well, Dr. Fischer saw the point and now Achilles Taliaferro is in New York for a week or ten days at the expense of the church. It's the best \$100. investment this church will have made this year," writes Palmer Christian.

In other words, break down the isolation that separates one workman from all his fellows. That's exactly what the technical magazines do for any profession.

Mr. Christian's idea has been championed by every professional organist and actually practised by some. Mr. and Mrs. A. Leslie Jacobs of Worcester, Mass., make it an annual habit to spend at least one Sunday in New York City during the Christmas-to-Easter period when church music is at its best.

—CLOSING DATES FOR T.A.O.—

The new code of the printing industry limits hours and compels premium wages for overtime—a loss which T.A.O.'s printer and publisher alike must avoid. The calendar gives us just one month for the making of each issue, and we propose to use it—on the general theory that an editor who gives his tasks no consideration till the 20th of the month, an organist who waits till Saturday to begin work on his Sunday's services, a recitalist who neglects his program till three days before the recital, and a builder who forgets the contract till a week before the new organ is to be dedicated, are all alike unworthy of respect. Our dead-lines:

- 1st of the month for recital and church programs;
- 10th of the month for major announcements;
- 15th of the month for anything above ten lines;
- 20th of the month absolute final.

This means that those who take a fancy to the bright idea of waiting till the last minute and putting it up to the Editorial Office to make up the time lost, will attain the wastebasket instead of the printed page. This publication exists for a definite service to its readers and the faithful performance of that task takes all our time. The days specified are for receipt of matter in the Editorial Office, not its mailing by the senders, and the hour is 9:00 a.m.—T.S.B.

Improvements

Reports and Definitions of Modern Console Equipment

....DIAL SYSTEM....

The third of the recent console improvements announced from the Austin factory in a dial system for each manual combon whereby any manual combon may be made to operate any Pedal combon desired.

Around each manual combon is a collar that can be revolved; and on that collar is engraved a series of numbers, one number for each Pedal Organ combon in that particular console. Along the rim of the collar or dial is a pointer; revolve the dial so that No. 5 comes opposite the pointer and whenever that combon is pressed it will bring on with it No. 5 Pedal Organ combon.

The well-informed reader will realize that this then provides the third method of operating the Pedal Organ from the manual combons, when we're buying an Austin Organ. These methods are:

1. By the highly efficient and instantly available double-touch combon;
2. By the new and ingenious optional-pedal system;
3. By the dial system.

Nos. 1 and 2 afford absolute independence in the Pedal stops to be used with any manual combon; No. 3 allows the manual combon to operate only the Pedal combons. For all ordinary purposes, No. 3 will be quite satisfactory enough if costs preclude either of the other two.

—SUGGESTIVE—

"The majestic and long-breathed passage 'I am Alpha and Omega' as set by Stainer and done 'in style' by a pompous bass suggests nothing so much as the declarations of a comic opera potentate."

—DR. ARCHIBALD T. DAVISON,
in Protestant Church Music in America.



FORT WAYNE, IND.

ST. MARY'S CATHOLIC CHURCH

Geo. Kilgen & Son Inc.

Specifications, Dr. C. M. Courboin
Organist, Louis Peil

V-40. R-42. S-55. B-13. P-2907.

PEDAL 8": V-3. R-3. S-16.

32 Resultant

16 BOURDON 56

Spitzfloete (G)

Gedeckt (S)

CONTRABASS 56

Gamba (C)

8 Bourdon

	Spitzfloete (G)
	Gedeckt (S)
	Contrabass
4	Bourdon
	Contrabass
16	TROMBONE 56
	Posaune (S)
8	Trombone
4	Trombone
GREAT 8": V-10. R-10. S-11.	
EXPRESSIVE	
16	SPITZFLOETE 73
8	DIAPASON-1 73
	DIAPASON-2 73
	FLUTE HARMONIC 73
	GEMSHORN 73
4	OCTAVE 73
	HARMONIC FLUTE 73
2 2/3	TWELFTH 61
2	FIFTEENTH 61
8	TROMBA 73
	CHIMES 20
	Tremulant
SWELL 7": V-16. R-18. S-16.	
16	GEDECKT 73
8	GEDECKT 73
	FLAUTO DOLCE 73
	FLUTE CELESTE 61
	GEIGENPRIN. 73
	VIOLA DA GAMBA 73
	VOIX CELESTE 73
4	FL. TRIANGULAIRE 73
	GEIGENOCTAV 73
2	FLAUTINO 61
III	MIXTURE 183

CONTENT	
V—VOICE:	An entity of tone under one indivisible control, one or more ranks of pipes.
R—RANK:	A set of pipes.
S—STOP:	Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.
B—BORROW:	A second use of any Rank of pipes, whether by extension, duplexing, or unification.
P—PIPE:	Pipe-work only, Percussion not included.
DIVISIONS	
A—Accompaniment	fr—free reed
B—Bombarde	h—harmonic
C—Choir	hw—high wind
E—Echo	lw—low wind
F—Fanfare	m—metal
G—Great	om—open metal
H—Harmonic	ow—open wood
I—Celestial	r—reeds
L—Solo	rs—repeat stroke
N—String	2r—two rank, etc.
O—Orchestral	s—sharp
P—Pedal	sb—stopped bass
R—Gregorian	sm—stopped metal
S—Swell	ss—single stroke
T—Trombone	sw—stopped wood
U—Unit Augmentation	t—tin
	tc—tenor C
	th—triple harm.
	uex—unexpressive
	v—very
	w—wood
	wm—wood and metal
	wr—wood reed
	"—wind pressure
	'—pitch of lowest pipe in the rank
	f—flat
VARIOUS	
b—bars	
c—cylinders	
cc—cres. chamber	
dh—double harmonic	
dl—double languid	
f—flat	
SCALE EXAMPLES	
40x40—	Dimension of wood pipe.
14"—	Diameter of metal pipe.
41—	Scale number.
42b—	Based on No. 42 Scale.
46-42—	Scale 46 at bass end, flared back to Scale 42 at treble end.
2/3c—	Coned to lose 2/3rd of diameter.
2/9f—	Flattening 2/9th of circumference.
1/4t—	Tapered to 1/4 diameter.
5-b—	5 breaks (in a Mixture).
The relative dynamic strengths are indicated by the usual series ppp to fff.	

	12-15-19
16	POSAUNE 73
8	TRUMPET 73
	OBOE D'AMORE 73
	VOX HUMANA 73
4	CLARION 73
	Tremulant
CHOIR 6": V-11. R-11. S-12.	
16	GAMBA 73
8	DIAPASON 73
	MELODIA 73
	VIOLA 73
	DULCIANA 73
	UNDA MARIS 73
4	FLAUTO D'AMORE 73
	GEMSHORN 73
2 2/3	ROHRNASAT 61
2	PICCOLO 61
8	CLARINET 73
	Chimes (G)
	Tremulant
	COUPLERS 24:
Ped.: G-8-4. S-8-4. C-8-4.	
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.	
Sw.: S-16-8-4.	
Ch.: S-16-8-4. C-16-8-4.	

ACCESSORIES

Crescendos 4: G. S. C. Reg.

Combons 24. Pedal stops operated by manual combons optionally by on-offs.

Cancels 5: P. G. S. C. Tutti.

Reversibles 3: G-P. Full-Organ. Sub-unison stops off.

Percussion: Deagan.

Blower: Orgoblo, 10 h.p.

The combons are on the capture system and are all-electric; there is no wind in the console.

The console, of stop-tongue type, will be equipped with independent crescendo coupler by which the organist may couple any or all shutters to any of the three shoes. Each of the three division crescendos has a positive-position indicator with eleven points; the register-crescendo has thirty points.

The organ will be installed in the rear gallery behind a case of pipes and grille.



OLYPHANT, PA.

ST. PATRICK'S CHURCH

Hall Organ Co.

Dedicated, September 1933.

V-29. R-33. S-46. B-15. P-2195.

PEDAL 5": V-2. R-2. S-9.

32 Resultant

16 DIAPASON 44w

Dulciana (C)

BOURDON 44

Bourdon (S)

8 Diapason

Bourdon

Gamba (G)

16 Tromba (G)

GREAT 5": V-11. R-13. S-12.

16 DIAPASON 32 61m

- 8 DIAPASON-1 42 61m
DIAPASON-2 46 61m

EXPRESSIVE

- 8 DOPPELFLOETE 61w
MELODIA 61w
GAMBA 61m
4 OCTAVE 61m
FLUTE 61w
2 FIFTEENTH 61m
III MIXTURE 183m
15-17-19
8 TROMBA 73r16'
CHIMES 25
Tremulant
SWELL 5": V-10. R-12. S-14.
16 BOURDON 97wm
8 DIAPASON 44 73m
Bourdon
VIOLE D'ORCH. 64 73m
SALICIONAL 60 73m
VOIX CELESTE 64 61m
4 FLUTE 73w
Bourdon
Viole d'Orchestre
2 Bourdon
III MIXTURE 183m
8 CORNOPEAN 73
OBOE 73
VOX HUMANA 61
Tremulant
CHOIR 5": V-6. R-6. S-11.
16 DULCIANA 97
8 Dulciana
CONCERT FLUTE 73w
GEIGENPRIN. 50 73m
GEMSHORN 73m
4 Dulciana
FLAUTO D'AMORE 73wm

- 2 2/3 Dulciana
2 Dulciana
8 CLARINET 73r
*HARP
Tremulant

*To be later installed.

COUPLERS 25:

- Ped.: G. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4. C-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

ACCESSORIES

Combons 20: G-5. S-6. C-4.
Tutti-5. Manual combons operate
Pedal stops by second-touch.

Hall's patented double-touch cancel applied to all stop-tongues (by which heavier pressure on any stop-tongue automatically cancels all stops of that division).

Crescendos 3: G-C. S. Reg.

Blower: Orgoblo, 5 h.p.

—HAROLD FLAMMER—

has resigned as vice-president of G. Schirmer Inc. and has again acquired control of the publishing business of Harold Flammer Inc.

Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York
Played by Lynnwood Farnam and Carl Weinrich

TEN YEARS

of FARNAM and WEINRICH

Tenth and Final Instalment

Mr. Weinrich's Complete Programs

Four Bach Programs

Presenting the Orgelbuchlein

Oct. 4-5, 1931

Toccata and Fugue Dm

Advent: Orgel. 1 to 4

Sonata 5

Christmas: Orgel. 5 to 14

Sonata 3: Vivace

Prelude and Fugue G

Oct. 11-12, 1931

Concerto Am

New Year: Orgel. 15 to 17

Purification: Orgel. 18-19

Prelude and Fugue Ef

Passiontide: Orgel. 20 to 22

Prelude and Fugue Bm

Oct. 18-19, 1931

Prelude and Fugue Am

Passiontide: Orgel. 23 to 26

Sonata 6

Easter: Orgel. 27 to 32

Toccata F

Oct. 25-26, 1931

Prelude and Fugue Gm

Orgel. 33 to 38

Prelude and Fugue A

Orgel. 29 to 45

Passacaglia

Brahms-Vierne Programs

Jan. 3-4, 1932

Brahms, My Jesus Thou who didst

Franck, Chorale Bm

Brahms, Saviour of my Heart

Vierne's First (complete)

Jan. 10-11, 1932

Brahms, O world I e'en must leave

Langstroth, Fantasia and Fugue

(ms.)

Brahms, My inmost heart

Prelude and Fugue Am

Vierne's Second (complete)

Jan. 17-18, 1932

Brahms, Prelude and Fugue Am

Tournemire, l'Orgue Myst. 5

Brahms, Deck thyself out

O how blessed

Vierne's Third (complete)

Jan. 24-25, 1932

Brahms, O God Thou Holiest

A rose breaks into bloom

Illiaschenko, Prelude et Fugue

Cyclique Atonale (ms)

Tournemire, l'Orgue Myst. 35:

Prelude; Offertory;

Elevation; Communion.

Vierne's Fourth (complete)

Jan. 31 - Feb. 1, 1932

Brahms, My inmost heart

Tournemire, l'Orgue Myst. 35:

Paraphrase Carillon

Brahms, Fugue Afm

Vierne's Fifth (complete)

Feb. 7-8, 1932

Brahms, Prelude and Fugue Gm

Tournemire, l'Orgue Myst. 24

Brahms, My inmost heart

O world I e'en must leave

Vierne's Sixth (complete)

Four Bach Programs

With Eighteen Great Chorales

April 3-4, 1932

E-Come Holy Ghost, F and G

Vivaldi Concerto 2

E-Waters of Babylon

O-In Thee is Joy

O-Lord hear the voice

Sonata 6: Vivace

E-Deck Thyself

Prelude and Fugue Am

April 10-11, 1932

Fugue Gm

E-Lord Jesus Christ

Toccata and Fugue Dm

E-O Lamb of God

GC-We all believe in One God

O-Lord God now open wide

E-Now thank we all

E-From God shall naught divide

Toccata and Fugue F

April 17-18, 1932

GC-Kyrie Thou Spirit

Be glad all ye Christian men

Come Redeemer:

O-1, Am; E, Gm,

E, Gm trio; E, Gm 4-voice.

Sonata 3

E-All glory be to God (three):

4-voice in G; Trio in A;

Soprano theme in A.

Prelude and Fugue Bm

April 24-25, 1932

E-Jesus Christ Our Lord (two)

Prelude and Fugue G

LC-Out of the deep I cry

Sonata 5

E-Come O Creator Spirit

E-When in the hour

Passacaglia

ABBREVIATIONS

E—Eighteen Great Chorales

GC—Greater Catechism

LC—Lesser Catechism

O—Orgelbuchlein

And thus ends an epoch-making series of recitals. Perhaps it is worthy of notice that originally the programs carried Mr. Farnam's name but not the name of the minister. It was not Mr. Farnam's habit to neglect credit to those associated with him; the organ builder had credit on every program. It must have been the beloved Dr. Mottet's wish, for on no program do we find

his name, not even on the programs giving the complete Sunday services.

It would be ungrateful to close this series without tribute to Dr. Henry Mottet. "The entire organ world of the Metropolis mourns the loss of the Rev. Dr. Henry Mottet," said these pages in noting his death on June 20, 1929. It was Dr. Mottet's spirit, his love of the beautiful, his persistent effort to serve his entire community in every way possible, that made the Farnam-Weinrich recitals possible.

Almost invariably, when it came to the hour for the recital, Dr. Mottet would be the chief usher at the entrance of the church, welcoming all who came, but doing it not in a way to accent the importance of the welcomer. Dr. Mottet was not that kind of a man. He was as genuine as was Mr. Farnam.

The Church of the Holy Communion, on Sixth Avenue at 20th Street, was founded in 1846 and became the first free church in America; no sittings were ever sold or rented, and the Church has always derived its entire support from voluntary contributions. The original John Jacob Astor was a member.

At the age of 13 Dr. Mottet himself was a choir-boy at Holy Communion. On his 80th birthday the New York Federation of Churches tendered him a dinner in the Astor Hotel, and the New York Diocese in annual convention passed and enthusiastically applauded resolutions felicitating him on his golden anniversary as pastor of Holy Communion. He was, we believe, the only clergyman in New York City to serve one church continuously for half a century.

Dr. Mottet died in his 85th year and Mr. Farnam at the final services played Tchaikowsky's Funeral March and Handel's Dead March, from "Saul."

Thanks to the grand spirit of Dr. Henry Mottet, thousands of human souls who could not accept the preachings of the pulpit were welcomed to Holy Communion where they placed themselves under the influence of the Church in the ministry of the organ. And who would be so thoughtless as to say that such a ministry was not in every way the equal of the ministry of preaching? To Dr. Mottet's beloved memory, then, all honor; "he was one of the best friends the organ profession ever had."

With Dr. Mottet's passing, a new name came to the front, and that new

name found an immediate place on the front page and stayed there. Then an advertisement of the services appeared in the last pages. And a church soon forgot that hundreds of souls hungry for truth and beauty—but not so hungry that they could accept theology as a substitute for either truth or beauty—had been feasting within its fold, thanks to the nobility and the purity of the message delivered by the ministry of the organ.

Times have changed down there in that once-famous little church. The crowds go elsewhere for beauty and truth now. Beauty is truth. The nobility of organ tones, loftily conceived, is but the mouthpiece of spiritual beauty.

....SUMMARY....

Mr. Farnam's first recital of the series was played Nov. 4, 1920, and the last Oct. 12, 1930, at 2:30, under intense pain as already reported. Practically, he was taken from the organ bench to the hospital bed from which he never returned. The summary of the series is:

- 129 Programs, played
- 170 times by Mr. Farnam; plus
- 24 Programs, played
- 48 times by Mr. Weinrich.
- 40 Bach programs, played
- 65 times by Mr. Farnam; plus
- 12 Bach programs, played
- 24 times by Mr. Weinrich.
- 153 Programs, played
- 218 times, in all.

Readers interested in referring to the entire series will find instalments published thus:

1. 1932, December, page 740.
2. 1933, January, page 39.
3. March, page 161.
4. April, 214.
5. October, 506.
6. November, 557.
7. 1934, January, page 22.
8. March, page 133.
9. April, page 174.
10. In the present issue.

Mr. Farnam presented many Bach programs and there were also such special programs as the Brahms-Franck series; but other than that programs were generally of normal character. However, there was one Franck program, and one American program played Nov. 27 and 28, 1927, which we reproduce in full, including Mr. Sessions of whom we can learn nothing biographically. It will be noted that Mr. Farnam here follows T.A.O.'s definition and uses works only by composers born in America.

American Program

Sowerby-b, Calvinist Hymn Prelude
R. H. Sessions, Jesus my Friend
(ms.)

Simonds, Dies Irae (ms.)

Barnes-g, 1: Allegro; Scherzo.

DeLamarter-h, Gregorian Prelude

Bingham-g, Rhythm of Easter

Bingham-h, Prelude and Fugue Cm

Baumgartner, Divertissement (ms.)

Grasse-h, Serenade A

Webbe, Reine des Fetes (ms.)

Perhaps the reader might be reminded that the last time Mr. Farnam ever touched a console was when he completed his final recital by playing Bach's Prelude and Fugue in E-minor. It is in our opinion the most beautiful Prelude and Fugue Bach ever wrote. It can be identified thus:

Widor-Schweitzer (G. Schirmer Inc.) edition from which Mr. Farnam played it, Vol. 3, No. 8, page 80.

Breitkopf & Hartel, Vol. 3, page 76.

Peters Edition, 242, page 80.

Novello, Vol. 2, page 44.

Augener, Vol. 1, page 39.

"It is only recently," says Eaglefield Hull in his invaluable book, *Bach's Organ Works*, "that players have been induced to register this Fugue quietly. It is even fuller of melancholy than the Prelude. Both movements are frequently taken too fast."

In spite of a tremendous admiration for Dr. Schweitzer, his advice to play this delicately beautiful piece "full organ" will completely ruin it. That's tradition. Certainly it is not music, nor is it Bach. But even today, there are many who say Bach is an antiquated, unbending, uninteresting, contrapuntal monster. Play his stuff that way and he is. But fortunately there is a growing school of young Americans not afraid to make Bach's music beautiful and appealing. We suggest that they, on every anniversary of Mr. Farnam's birth (if they are especially friendly toward him) play this beautiful and delicate little composition in his memory. As noted, it was the last piece of music Lynnwood Farnam ever played; its final chord composed the last notes he ever touched on a console.

What was the attitude of this severe judge of organ literature toward American composers? Was he above playing their works? Did he think himself too good for them? Did he "belong to the small-town type" to be "awed by the mannerisms of the pretenders"? Well,

hardly. We reproduce in this issue the complete list of organ compositions by American composers and note the number of times each work was used, if more than once. The list speaks for itself. It speaks eloquently for Mr. Farnam also. It is just one more of the innumerable things that were responsible for writing the name Lynnwood Farnam indelibly across the pages of music history. A glorious man he truly was.

American Composers Symposium on American Works Used by American Recitalists

List No. 17

Used by Lynnwood Farnam

In Holy Communion Recitals

Andrews, G. W., Son. 1: Allegro*

Son. 2: Scherzo

Barnes, Chanson

Exquise

Fugue Cm*

'Sym.' 1 (complete)

'Sym.' 1: excerpts (5)

'Sym.' 2 (complete*)

'Sym.' 2: excerpts (2)

Baumgartner, Divertissement* (2)

Idyl (2)

Solemn Procession

Bingham, Prelude and Fugue Cm

(3)

Rhythm of Easter* (2)

Roulade

St. Flavian Chorale

Burdett, Prelude Heroique

Souvenir Nuptiale

DeLamarter, Carillon (2)

Choralprelude Gregorian (4)

Intermezzo Em

Dunham, R. W., Aria C*

Minuet Ancient*

Gale, Sunshine and Shadow (2)

Gaul, Chant for Dead Heroes

Grasse, Serenade (5)

Hanson, Vermeland

James, Meditation St. Clotilde (3)

Jepson, l'Heure Exquise

Masquerade* (3)

Pageant Son.: Les Jongleurs

Pantomime (5)

Son. 2 (complete)

Toccata G (3)

Kroeger, Marche Pittoresque (2)

†Langstroth, Fantasia and Fugue*

McKinley, Cantilena C

Mason, D. G., Passacaglia-Fugue

Dm (2)

Russell, Bells of St. Anne (2)

Sessions, Jesu Meine Freude

Shelley, Fanfare d'Orgue A

Simonds, Iam Sol Recedit* (2)

Dies Irae* (2)

*Indicates works played from manuscript.

†Selected by and played by Mr. Weinrich in the series.

Sowerby, Calvinistic Prelude (3)

Carillon (3)

Joyous March

Rejoice ye Pure in Heart (3)

Requiescat in Pace

Stebbins, In Summer (2)

Stoughton, Chinese Garden (2)

Fairyland Suite (2)

Enchanted Forest (2)

Thatcher, Howard R., Legend*

Thompson, Theme Arabesque

Fughetta

Ward, F. E., Woodland Reverie

Webbe, Reine des Fetes* (2)

Zechiel, Ernest, Night's Darkness

Have Faith in God

In addition to the above numbers whose composers were American-born there were five others, used once each, by composers impossible to identify; they are therefore omitted.

The number in parenthesis indicates how often each composition was used if more than once. The composers appearing most frequently were:

14 Jepson

12 Barnes

11 Sowerby

7 Bingham

7 DeLamarter

6 Stoughton

59 Presentations of works by

30 Composers.

Mr. Farnam's effort in his recitals at Holy Communion was never colored by a desire to meet any popular taste in his audiences; the sole purpose was to present to them for their enjoyment anything and everything in organ literature he considered beautiful and worthy of a hearing. His presentation of Bach was on that basis; it was not a fad with him, it was his devotion to the beautiful in organ literature. His list of American compositions thereby gains the greater importance, and a splendid list it is.



BEETHOVEN SERIES

By WALTER G. REYNOLDS

When T.A.O. announced Mr. Howard R. Thatcher's organ arrangements of Slow Movements from seventeen Beethoven pianoforte Sonatas, I wondered if here might be some novelties for my fifteen-minute Sunday evening programs preceding the service proper.

Accordingly I made out the following plan for possible consecutive-week programs, finding that there would be ample variety of key, rhythm, and volume; and noticing also that the r. h. part of these so-called slow movements frequently contained very fleet scale and

arpeggio passages:

*Sonata 15, Dm, 2-4, p-f-pp

Sonata 18, Ef, 3-4, p-f-pp

*Sonata 11, Ef, 9-8, pp-sf-pp

Sonata 8, Cm, 4-4, f-p

*Sonata 4, C, 3-4, p-ff-pp

Sonata 5, Af, 2-4, p-ff-pp

*Sonata 22, Df, 2-4, p-f-p

Sonata 1, F, 3-4, p-sf-pp

Hymntune A, 3-4, with Chimes

*Sonata 3, E, 2-4, p-ff-pp

†Album Leav, Am, 3-8, pp-f-pp

Sonata 10, C, 4-4, p-ff

*Sonata 7, Dm, 6-8, p-ff-pp

‡Sonatina G, 3-4, p-f-p

Minuetto

Hymntune Ef, 4-4, with Chimes

*Sonata 12, Af, 3-8, p-f-p

Sonata 13, E, 2-2, pp-f-pp

*Glory to God, C, 4-4, f-p-ff

Hymn of Joy, G, 4-4

Hymntune G, 3-4, with Chimes

Sonata 2, D, 3-4, p-ff-pp

*Sym. 5: Andante, Af, 3-8, p-ff

Hymntune F, 4-4

*Sonata 14, Csm, pp-p-pp

Sonata 17, Bf, 3-4, p-f-p

*Used at the beginning;

†From pianoforte copy;

‡Arr. by E. S. Barnes.

The Andante from the Fifth Symphony I played from my own arrangement made direct from the orchestral score. An excellent transcription is that by Dr. Koch.

In solo passages I used string, Oboe, flute, Clarinet, Horn, Diapason alone whenever possible, which entailed careful study of registration problems, averaging about three hours study of registration alone on each of the ten programs. The time was well invested, however, because of the results achieved. My organ is a 3-42 Kimball with Echo and Chimes. I trust that many other organists will be tempted to present this extremely artistic series of Beethoven slow movements.

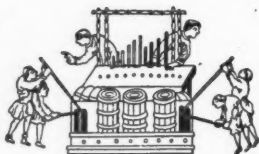
Mr. Thatcher's transcriptions are published in two books, \$2.50 each, which may be obtained from J. Fischer & Bro. They total 105 pages of some of the most deeply spiritual music ever written.

—WHITMER LECTURE—

T. Carl Whitmer's lecture recital on New Music in the Light of the Old, presented in Skidmore College, used the following "Adventures of Ideas"; Honegger's Pacific Bara, Milhaud's Rag Caprice, Gaul's "South Carolina Croon Song," and four of his own compositions, closing with the second part of his Choral Triptych "When God Laughed," founded on the story of Job.

Notes &

Reviews



Editorial Reflections

Music to Survive

UNDoubtedly Widor exercised a tremendous power for good in the world of organ playing. The original opinion that he was the bright and shining light of the world of organ composition and organ playing sometimes turned to the opposite extreme that he was a grand padder; in between was the saner viewpoint that he contributed to the welfare of all of us, not so much because of what he himself was able to do in composition and teaching, but rather because of what others did after having had their Widor impetus.

Widor has retired from St. Sulpice. His prize pupil takes his place. His best works for the organ will gradually lose their glimmer, not because they have proved of small interest but because in their day they inspired a whole flock of other equally serious organ music, and some of it has succeeded so well that we now have publications that represent the next step in advance over Widor.

But lest we treat Widor with the same undeserved neglect heaped too early on Guilmant, we need to ponder well the delightful comments of Mr. T. Carl Whitmer in his series of articles beginning in the present issue. Why does not some publisher assemble the slow movements of Widor into one collection for the use of the small army of organists who have neither the technic nor the fervor to spend hours upon hours in the mastery of his allegros, and whose funds are too limited to permit their purchase of forty pages of music when they have use for only four? It seems to me that in the slow movements Widor has spoken his sincerest and most beautiful messages. There indeed we have

some of those ideal preludes we have been searching for.

One of our valued subscribers in England furnishes us with these enlightening words:

"I sometimes wonder if all the 'statesmen' in the world have taken leave of their senses. Certainly the lot we are blessed—or cursed—with, seem to do precious little to deserve the name. And as for government and municipal officials—we are simply overrun with them. The worst of it is that fresh hordes of inspectors of one sort and another are continually being appointed, and if things go on as they are much longer, there will soon be more inspectors and officials of one sort and another than there will be people to be inspected, and that isn't a fancy prophecy either."

And should anyone still think taxes and the enormous and utterly useless increase of governmental functions and employees do not concern him, he should remember that, for example, if he owns and operates an automobile, the government compels him every three years to pay in taxes on that car and its supplies an amount equal to its original purchase price.

These wise governmental 'statesmen' of ours thought of the bright idea of erecting a tremendous tariff wall—but they never considered that even our next-door neighbor, Canada, would retaliate at once. The latest wisdom of Washington now is a bill, S.2897, which for the first time in America's history permits the individual forty-eight states to erect tariff walls against each other and compel the payment of taxes for merchandise crossing state borders.

We talk glibly against the despotism of the Czar's one-time government in Russia but it is time we take note of another piece of Washing-

ton's perfidy in the proposed ruling that any American individual or corporation that files a claim against the government for damages resulting from the government's unexplained cancellation of contracts shall henceforth be prohibited from doing business with the government. In other words, we have at last come back face to face with the divine right of kings. The king can do no wrong.

Well, Americans in 1777 had something to say about that.

"Deluded by promises of magic cures for ancient ills, America is being fed poisons from which it will take decades to recover. The plain people of the nation, the mothers and the children, the farmers and the workers of the towns, will be the chief sufferers from these mistakes," said Senator David A. Reed in Philadelphia on April 8th, adding that already the present course of the Washington government "mortgages the future of our youth and wastes wildly the slowly accumulated savings and the present earnings of all the people."

If these conditions have not hit organists, organ builders, and publishers of organ music harder than they have hit the average man, then indeed we are misinformed. And any reader who thinks these are not vital problems in which professional persons should and must take violent interests, is indeed living in a little world of his remote own, whom the rest of us should envy.

In this connection I once again point our New Jersey subscribers to Senator Richards' candidacy for governor. If this be political boosting, let it be. I am only too happy to see a man in public life so worthy of boosting. Every one of our New Jersey readers will be better off if he is elected. He has had to earn everything he has gotten. He has made a success of everything he has undertaken. He knows politics intimately, is better acquainted with the political and economic problems

of New Jersey citizens than any other man in that state's politics. And he is a sterling fighter, not of the repulsive Huey Long type but of the shrewd, far-visioned Woodrow Wilson type. Heaven help America if we become so engrossed in our organ-playing, our medicine-prescribing, our ribbon-selling that we fail to call to our aid such public servants as he in a time when our political machinery is so rapidly crushing us under an avalanche of intolerable governmental thievery, greed, and extravagance.

—t.s.b.—

The Board of Education in New York asked for bids for the care of the City's twenty organs in its public schools. Several conservative bids were entered at slightly over \$4000.00 for the 320 visits the contract called for, but the City gave the contract to a bidder at \$1200.00.

Now what some of the repairmen want to know is how any other person can make the necessary 320 visits, take one helper along, pay the wages demanded in the new code for the organ industry, and still keep the organs in repair.

The government says industry must reduce hours and increase pay, but it contracts only on conditions that make it impossible to live up to the code. What can anyone do about a situation like that?

—t.s.b.—

Again a crop of summer courses is offered the church organist. With that type of mind that considers itself already perfect we need not deal, for such organists are past all hope—and so are their churches; but all organists have been increasing their fortissimo lamentations that life is so strenuous that they cannot take time during the winter season to visit and observe in other cities and other churches. The summer intensive course is the solution. It gives the organist the opportunity at extremely small cost to combine a vacation in some new locality with the use of a part of each day in the intensive study of his very own problems.

Already in our April columns were announced intensive organ coaching courses under Dr. Rollo F. Maitland in Philadelphia and Mr. Carl Weinrich in New York City, and church-music courses in Wellesley on the Atlantic and in Pomona College on the Pacific. Should any of us be interested in knowing just how badly we do play, we can learn merely by attending three organ recitals somewhere, anywhere, and putting our

thumbs down on all the things we don't like, being certain that we too have an equal number of rough spots in our playing. We all know that without intelligent outside criticism any artist soon grows blind to most of his own defects; should we be so foolish as to depend on the criticisms of our friends we are hopelessly lost. The solution is to brush up every year or two with intensive coaching under an acknowledged master.

Most of us started right in organ playing; we have merely grown rusty and dusty with age. But in choir work we didn't even have the advantage of a right start, so that these several summer courses in intensive choir-training routine are a grand opportunity for the oppressed organist of an oppressed church. I rather think the two courses should be kept widely separated, not even held in the same city. It's as much as one mind can do at one time to concentrate on all the details of either organ-playing or vocal tone-production and control; to combine

the two would kill the success of both. One thing at a time, and that intensely. We hope the N.R.A. keeps hands off these summer courses, for then the organ profession will always be able to afford the small fees charged, and the directors of the courses will be free to give honest service.

—OH HO!—

According to public report the students of Cornell University recently indicated these instruments of music which they particularly dislike: bagpipe, jew's-harp, calliope, and organ. Well, well, well, as Dr. Barnes would say. Intelligent, lively young Americans who one day will have money to spend, and we can't play the organ so they will like it? Are they basing it on the awful broadcasting of so-called organs which are the rule over the radio? or on too-dull programs? We can correct the latter if we want to, and the former we can counteract ultimately if we work actively against it. Isn't the organist's welfare tied up in this?

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*T*O HEAR a great *artist* is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a *treasure of great price*. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to *hear a great artist*, don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

—FAY LEONE FAUROT



Recital Programs

...E. Power BIGGS
...Harvard University
*Handel's Concerto 10
Reubke's Sonata Cm
Bach, Herz und Mund
Herr Christ der einig'
Noble, Prelude on Tallis Canon
Elgar, Son. 1: Allegro
*Frank, Piece Heroique
Prelude and Variation
Widor, 5: Allegro
Saint-Saens, Fantaisie
Dupre, Prelude and Fugue Gm
Couperin, Soeur Monique
Vierne, 6: Finale
...*Bach Program*
Fantasia and Fugue Gm
Sonata 3
Toccata in F
Alle Menschen müssen
Ich ruf' zu dir
In dir ist Freude
Passacaglia
...Winslow CHENEY
...Church of Neighbor, New York
...*Bach Program*
Toccata and Fugue Dm
Nun Komm' der Heiden (two)
Sonata 2
Concerto 1
Kyrie Gott Vater
Da Jesus an dem Kreuze
Toccata-Adagio-Fugue C
...*C. Harold EINECKE
...Park Cong., Gr. Rapids
*Dupre, Cortege et Litanie
Karg-Elert, Waters of Babylon
Three Negro Spirituals
Kinder-j, In Moonlight
Maleingreau, Praetorium Tumult
Valentini, Sym. 1: Minuet
Nevin, Rosary
Douglas' Suite Bm
*Mueller, Ambrosian Prelude
Sturges, Meditation
Rousseau, Scherzo
Baumgartner, Idyll
Wolstenholme's Handel Sonata
Karg-Elert, Reed-Grown Waters
Tchaikowsky, Andante Cantabile
Sibelius, Finlandia
*Lutkin, Heinlein Prelude
Smith, Introspection
Seder, Chapel of San Miguel
Bach, When on the Cross
McKinley, Fantasie on Hamburg
Wesley, Gavotte
Bach-Gounod, Ave Maria
Edmundson's Impressions Gothique
*McKinley, St. Theodulph Fantasie
Faure, Palms
Bach, O Sacred Head

In Death's Strong Grasp
The Blessed Christ is Risen
Christ is Arisen
Lester, Ebon Lute
Gaul-j, Mt. Rubidoux Easter
Malling, Gethsemane
Mueller, Song of Triumph
...Fred. FAASSEN
...Radio WCB
*Tchaikowsky, And. Cantabile
Taylor, Impromptu 1
Sturges, Meditation
Guilmant, Son. 3: Prel. and Adagio
*Foote, Pastorale
Rogers, Sortie F
Simonette, Madrigale
Noble, Gloria Domini
Faulkes, Postlude A
Capocci, Invocation
*Jenkins-j, Dawn
Dvorak, New World Largo
Braga, Angels Serenade
Sibelius, Romanzo
*Calkins, Festal March C
Guilmant, Lamentation
Bach, St. Ann Fugue
...Alfred M. GREENFIELD
...New York University
Jongen, Chorale, Op. 37-4
Pachelbel, Herr Jesu Christ
Franck, Piece Heroique
Grace, Reverie; Toccata.
Brahms, Rose breaks into bloom
My inmost heart (two)
Gigout, Scherzo E
Parry, Eventide Prelude
Widor, 5: Toccata
...*Bach Program*
Prelude and Fugue Fm
All praise be thine
O Lord have mercy
My inmost heart
Toccata and Fugue Dm
In Thee is joy
Lord Jesus Christ
Liebster Jesu

Hark a voice saith
Fantasia G
...H. B. JEPSON
...Yale University
*Bach, Toc.-Adagio-Fugue C
Trad., Aria da Chiesa
Pescetti, Allegro
Jepson, Nocturne (ms.)
Vierne's Fifth
*Bach's Concerto Dm
Bonnet, Matin Provencal
Jongen's Sonata Eroica
Jepson, l'Heure Exquise
Pantomime
Mulet, Carillon-Sortie
*Bach, Sinfonia No. 29
Sowerby's 'Symphony' G
Buxtehude, Fugue C
Howells, Psalm Prelude, 32-3
Widor, Finale Op. 42
*Widor, 8: Allegro
Vierne, 4: Romance
Franck, Chorale Bm
Bach, Wenn wir in hochsten
Wir glauben all'
Karg-Elert, Benediction
Mulet, Tu es Petra
*Maleingreau, Sacrum Opus 22:
Ubi Caritas et Amor;
Populae meus.
Bach, Prelude and Fugue D
Franck, Priere, Op. 20-5
Jepson, Les Jongleurs
DeLamarter, Carillon
Widor, Sym. Goth.: Finale
...Edwin LEWIS
...First M. E., New Castle, Pa.
Corelli, Prelude
Arr. Clokey, Pastorale
Corelli, Sarabande
Mereaux, Toccata
Handel's Concerto, Op. 4-5
Guilmant, Marche Funebre*
Edmundson, Elfin Dance*
Setting Sun
Toccata

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 Stebbins, In Summer
 Karg-Elert, Pastel, Op. 92-3
 Jawelak, Madrigale
 Widor, 6: Finale
 ...Hugh PORTER
 ...New York Univeristy
 ...Bach Program
 Partite on O God Thou Faithful
 Sonata 4: Andante
 Prelude and Fugue Em
 Pastorale F
 Fugue G
 Comest Thou Jesus
 My soul doth magnify
 Fantasia and Fugue Dm
 *Mozart, Fantasia F
 Minuet
 Brahms, Deck thyself
 My inmost heart
 O darkest woe
 Franck, Prel.-Fugue-Far.
 Vienne, Berceuse; Scherzetto;
 Finale.
 ...*Alex. SCHREINER
 ...Univ. of California
 Widor, 6: Allegro
 Dupre, Prelude B
 Bach, Celebrated Air
 Sowerby, Carillon
 Rameau, Hen
 Boellmann's Suite Gothique
 *Franck, Poco Lento and Adagio
 Maquaire, 1: Allegro
 Bach, Prelude and Fugue Dm
 Karg-Elert, Mirrored Moon
 Haberbier, Enchanted Bells
 Liszt, Les Preludes
 *Guilmant's Sonata 4
 Bach, Toccata E
 Grieg, Noctune
 Jensen, Will o' the Wisp

Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS

Wagner, Meistersinger Overture
 ...Franck Program
 Chorale No. 1
 Chorale No. 2
 Chorale No. 3
 ...Russian Program
 Glinka, Russian Overture
 Tchaikowsky Romeo Overture
 Glazounoff, Elegy
 Liadow, Music Box
 Stravinsky, Firebird:
 Berceuse; Finale.
 ...*J. Herbert SPRINGER
 ...St. Matthew's, Hanover
 Bach, Toccata and Fugue Dm
 Lord Jesus Christ
 O Sacred Head
 O Morning Star
 Franck, Prel.-Fugue-Var.*
 Bach, Passacaglia*
 ...Adolph STEUTERMAN
 ...Calvary, Memphis
 Wagner, Tristan Prelude
 Bossi, Scherzo Gm
 Bach, Prelude and Fugue Am
 Guilmant, Marche Religieuse
 Nevin's Sketches of City*
 ...Dr. Latham TRUE
 ...Castilleja School
 ...Franck Program
 o. Chorale Am
 v-p. Sonata, 2 mvts.
 o. Piece Heroique
 a. The Procession
 o-p. Symphonie Variations
 ...Carl WEINRICH
 ...New York University
 Barnes, Toccata Gregorian
 Honegger, Fugue Csm

Dupre, Ave Maris Stella
 Cortege et Litanie
 Ducasse, Pastorale
 Scheidt, Fortune my Foe
 Bach's Concerto Am



Musicales

...Miss Edith B. ATHEY
 ...Washington Mem. Park
 Chimes theme
 Johnson-j, Resurrection
 I know that my Redeemer, Burney
 Trombone: Adam, Holy City
 Faure, Palms
 Beautiful Savior, Christiansen
 Malling, Easter Morning
 Christ our Passover, Schilling
 Mendelssohn, Spring Song
 Trombone, Rossini, Cujus Animam
 Open the gates, Knapp
 Granier, Hosannah
 Christ the Lord, Davidica
 Loret, O Sons and Daughters
 O Rest in the Lord, Mendelssohn
 Handel, Hallelujah Chorus
 Christ arose, Lowry
 In the Garden, Miles
 Dear Lord and Father, Maker
 Mrs. Blanche Hutchinson's choir
 of the First M. E., Hyattsville, participated.
 ...*Donald C. GILLEY
 ...Jordan Conservatory
 Bach, Passacaglia
 In dulci Jubilo
 Salvation now is come
 Christ lay in Death's
 In Thee is Gladness
 Toccata F
 "Christ lay in death's," Bach

The cantata was sung by the conservatory choir. This same program was given March 13 to dedicate the 3-28 Kilgen in the Conservatory; console photo appeared on April page 165. Clokey's Symphonic Piece for organ-piano was presented by Mr. Gilley for the Indianapolis Matinee Musicale on March 23.

...Max MIRANDA
 ...Beloit College
 o-p. Saint-Saens, selection
 Prepare the way, ar. Luvaas
 Watchman from height, Whitehead
 A Legend, Tchaikowsky
 Russian Easter Carol, Gaul
 Since by man came death, Handel
 Unfold ye portals, Gounod
 Farnam, O Filii et Filiae

Choirs participating were the vesper choir directed by Mr. Miranda, Erma Hoag Miranda's a-cappella choir, and a junior choir directed by Adabeth Lull.

Frank VanDusen, A.A.G.O.

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...Carl F. MUELLER
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 Cherubim Song, Tchaikowsky-o
 Adoramus te, Rosselli-e
 Exultate Deo, Palestrina-e
 Ministry of Song, Mueller-vx
 Invocation Alleluia, Gaines-o
 Grow old along with me, Mueller-g
 Salvation is created, Tschesnokoff-j
 Song of Mary, Fischer-g
 Sleep of Child Jesus, Gevaert-o
 Nightingale awake, Dickinson-h
 Nocturne, Chopin, ar. C. F. M.-ms.
 Angel said to Mary, Makaroff-e
 Lost in night, Christiansen-vg
 Now thank we all, Mueller-g

The program was given by Mr. Mueller's combined church and college choirs.



EASTER MEDITATIONS

By FRANK B. JORDAN

The Easter Meditations conducted at Illinois Wesleyan University mark the beginning of the fourth year for these services. It was most gratifying this year, even in the face of the most severe weather of the season, to note the interest of the College in these programs. We feel that one of the reasons for the success was the great care in planning, with special emphasis to the time element. The programs were presented March 26-27, from 1:00 to 1:25. Neither program varied from the twenty-five minute limit by more than ten seconds. This close adherence to schedule was a result of the most careful system of rehearsals by the participants, namely: the A-Cappella Choir with Dean Westbrook conducting, Dr. Baab, and myself.

Our school auditorium furnishes us with a very beautiful room for these services. All the windows in the auditorium were darkened by means of beautiful plush curtains, and the auditorium stage was arranged in a most simple fashion. We used a harmonious shade of gray cyclorama as the background, with a blue lighting effect for the stage. This effect was not at all dismal, but very restful. The lights in the auditorium were dim, about half the

usual power. An altar, impressive in its simplicity, was erected at the front of the stage. Upon this were placed lighted candles. Dr. Baab stood directly behind this small altar for the presentation of his part of the program. Naturally, we made it a point to have everything in the way of physical details taken care of before the audience arrived.

Tragedy

o. Call to worship.
 Scripture sentences.
 Bach, In death's strong grasp
 Reger, O Sacred Head
 Have I to tread, Bach
 If by His spirit, Bach
 Minister's message.
 Bach, Pastorale F
 Three men trudging, trad. carol
 Scripture sentences.
 Choral amen.

Victory

o. Call to worship.
 Scripture sentences.
 Battishill, Lenten Prelude
 Handel, Air
 Jesu Friend of sinners, Grieg
 Minister's message.
 Gaul, Adoration (Holy City)
 Carol of trees, Russian
 Scripture sentences.

The theme for our first service was Tragedy; the theme for the second day was Victory. The organ Call to Worship consisted of playing through an Easter hymn on the Echo Chimes. Following this, the organist immediately started playing on the quietest Echo string stop, while Dr. Baab read Scripture sentences, leading up to and including the Crucifixion story. Following the Scriptural reading, the organist played In Death's Strong Grasp the Savior Lay, from Bach's Liturgical Year, and O Sacred Head Once Wounded, by Max Reger. The A-

Cappella Choir, sitting in the balcony and near the Echo Organ, was furnished the key for their first Bach number: "Have I to Tread the Road of Death?" The second number, "If by His Spirit," by Bach, was in the same key as their first number. Immediately following the singing by the choir, Dr. Baab spoke briefly on the central theme of the day, "Tragedy." This "Meditation" talk dealt in a most unique way with the relation of these events to a college audience. Following the talk, the organist played Pastorale in F, by Bach, at the end modulating into the key required by the choir for "Three Men Trudging." The organist made it a point to let there be no break between the music by the choir and the succeeding Scriptural sentences which were of a similar nature to those above. At the end of the Scripture reading, the key of the Stainer "Seven-Fold Amen" was given by the organ and with the singing of this "Amen" the service closed.

I should like to mention one point especially in connection with this service: every single event in the Meditation was connected by the playing of the organ, of course, in a very quiet way, so that there was no time in the service when the mind of a member of the audience could get away from the central theme, Tragedy.

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The service conducted on Tuesday centered about the theme Victory, and was conducted in a similar manner to the Tragedy service on Monday. For the first time this year we printed, at the bottom of our Meditation program, the words to one of the numbers sung by the choir. For instance on the Monday service, the words to "Three Men Trudging" were printed.

The participants in these services were very careful to select all of their parts with extreme care, so that all would fit in with the atmosphere required for the themes of the particular day, namely: Tragedy, and Victory.

—GOLDSWORTHY SERVICE—

"A new voice has not the slightest chance to be heard in any good church in New York; music for the church died with Mendelssohn and Brahms, with the exception of Gaul's 'Holy City,'" writes Wm. A. Goldsworthy of St. Mark's, New York. So when Dr. Guthrie absented himself from the March 18th afternoon service Mr. Goldsworthy planned a service of music to include "the 'Stabat Mater' from Verdi's four 'Sacred Pieces' which is his finest church work, written when he was an old man and free from any opera taint such as the 'Requiem' had.

"Then in 'San Sebastian,' Debussy has a duet between two brothers (written for two altos with practically no accompaniment) on the text, 'What were this world without Christ's dear love'—a profoundly moving thing it is, with the voices moving around each other and in unison with such a bare accompaniment—Debussy at his best and profoundly religious.

"Then the soprano solo of Bach, 'Sighing, Weeping,' which I consider his finest utterance for solo voice. Next we catered to the gal-

lery by doing the duet from Rossini's 'Stabat Mater,' 'Quis est homo,' and finished with a new setting by myself of Norwood's poem, 'The King of Sorrow'."

The service was so successful that it is to be repeated next year. Ricordi is publishing Mr. Goldsworthy's new composition.

Summer Courses

In the belief that the plainest and briefest possible statement of all the facts available with reference to the various summer courses offered this year will be most acceptable to our interested readers and most helpful to the men and institutions offering such courses, this column will be conducted accordingly.

....GUILMANT COURSES....

The Guilmant Organ School's two summer sessions in New York will be held June 5 to Aug. 10, and from July 3 to Aug. 10; each will include two private lessons and one class lesson each week under Willard Irving Nevins. Mrs. Wm. Neidlinger will lecture on children's choirs.

....WESTMINSTER....

Dr. John Finley Williamson will again conduct the summer course of the Westminster Choir School at Silver Bay, N. Y. The only information available at the moment is that during this summer session Dr. Williamson will conduct the final rehearsals of the Westminster Choir prior to its departure for concert tour abroad. To observe these rehearsals will be a liberal education in choirmastership.

....WEINRICH....

Carl Weinrich's master-classes in New York University will deal with repertoire in four groups: predecessors of Bach, dealing with the most important of them and including the English virginalists; Bach, with particular emphasis on the choral-

preludes and sonatas; the romantic period, Mendelssohn, Liszt, Franck, Brahms, Reger; and modern tendencies as shown in the works of contemporary American and European composers.

....UNIV. OF MICHIGAN....

Ann Arbor, June 25 to Aug. 17. Courses of all varieties are offered, private organ lessons with Palmer Christian, voice with Arthur Hackett and others, etc., with general work for those preparing for degrees. Data available do not indicate any special concentrated course on choir-work, the subject to which this column is especially devoted, but the private organ and voice lessons, and the preparation for degrees, will interest many of our readers

....LUTHERAN COURSE....

One of the new courses offered is that directed by Henry F. Seibert in Holy Trinity Lutheran, New York, with special emphasis on Lutheran liturgy, anthems suitable for the church year, organ repertoire for church, etc. The course is planned for church organists irrespective of denomination, though the Lutheran liturgy, rich in heritage, will be liberally drawn upon. At the completion of this New York course Mr. Seibert will go to Silver Bay as one of the faculty of the summer school for Lutheran church workers.

....PIUS X SCHOOL....

New York City, College of Sacred Heart, Mother G. Stevens, director, July 5 to Aug. 10. The course endeavors to completely cover the requirements for music of the Catholic Church. Private lessons in organ and voice, etc. Gregorian chant learned by innumerable rehearsals of it, together with many courses of instruction on all phases of plainsong. Voice - production classes, sight reading, ear training, music dictation, etc., together with

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....CHICAGO COURSE....

Frank Van Dusen will direct the special summer course of the American Conservatory, Chicago, beginning June 25. The course includes private lessons with Mr. Van Dusen, Dr. Edward Eigenschenck, Emily Roberts, and Wilhelm Middelschulte; choir training under Dr. George Tenney who again will use his class as a model choir to demonstrate the solution of practical choir problems; a series of lectures by Dr. Wm. H. Barnes on organ design; supplementary courses on boychoir work, and in Catholic, Episcopal, and Lutheran liturgies.

Mr. Van Dusen will conduct weekly classes in organ interpretation and repertoire, and Dr. Eigenschenck will return from Paris in time to give a recital in Kimball Hall on July 5

....JUILLIARD SCHOOL....

The exceptionally endowed Juilliard School of Music in New York City offers a summer course from July 9 to Aug. 17, with Hugh Porter conducting the organ department. Organ students will have two private half-hour lessons with Mr. Porter each week, two one-hour class lessons in repertoire in which the chosen works will be both discussed and played, and a weekly one-hour class in accompaniment; all Mr. Porter's classes will be held at the 4m Casavant in the School's concert hall; four practise organs will be available.

Other courses in the summer school include one on group voice instruction, another on choral conducting, and others on the usual subjects. Mr. Porter has established himself as one of the fine artists of the organ world.

....POMONA COURSE....

In addition to the facts on March page 144, the Claremont Colleges Summer School of Church Music, June 25 to Aug. 3, in Pomona College under the direction of Joseph W. Clokey, will deal intensively with choir repertoire, centering on a list of 50 easy anthems available to even the most modest of choirs; last year at Long Beach Mr. Clokey used this list and his classes "learned with perfectly satisfactory results two anthems each week during a three-months test period with but a single one-hour rehearsal a week."

"We hold that even the smallest church with the most modest equipment can have a music program in no way inferior to that of the

wealthy city churches," says Mr. Clokey. The list of 50 represents the results of several years' activity of the church-music classes.

One of the most practical features of the course will be the regular Sunday evening presentation of representative and different types of services with different classes of choirs.

Mr. Clokey's class in liturgies, Dudley Warner Fitch's in boychoir work, and Clarence Mader's in general church-music routine, will each provide one hour of intensive study each day; Mr. Mader's class will constitute the "choir" that will give the series of Sunday vesper services.

....MAITLAND COURSE....

Dr. Rollo F. Maitland of Philadelphia is known as the foremost exponent of the Schlieder principles of improvisation, which perhaps can be more correctly called spontaneous self-expression in music. When we feel any thoughts or moods we can instantly express our feelings in the English language. Dr. Maitland, special student of the Schlieder method, aims in this course to start the pupils rightly in this process of self-expression not in the English language but in the language of music.

It would be as easy to give a brief summary of how to do this in English as it would be how to do it in music, so it must suffice to merely call attention to it. The first of Dr. Maitland's two courses deals with this vital function of the organist, for this self-expression or improvisation applies more emphatically to the organist than to any other musician.

Each course includes 23 90-minute class lessons, daily except Sunday. Two hours daily practise will be demanded of each student (another good teacher to avoid if you don't really mean business). Improvising got itself lost in the woods some

century ago. "Bach, Beethoven, Mendelssohn—all were great improvisers," notes Dr. Maitland.

In addition to improvising, the course includes the practical details of service work and a supplementary course in organ playing. Most professional organists realize that the only way to get honest criticisms of their work is to buy it from a recognized teacher. Singers call this periodic brushing-up, Coaching. It is indispensable to the artistic health of any professional. We shall have larger organ-recital audiences, more remunerative church positions, when we have better organists. Summer is nowadays a harvest-time for the earnest organist. In that regard, 1934 offers greater advantages than any previous year. One vital phase of Dr. Maitland's method is his attack on the problem of psychology, not only in pedagogy but also in practising and in memorizing.

....WELLESLEY....

A varied program of courses and specialized work in church music is to be offered in the school of that name which is a vital part of the Episcopal Conference for Church Work. This ten-day summer school with its national reputation for intensive work is held every year in Wellesley College, Wellesley, Mass.

The Music School is under the direction of Frederick Johnson, head of music at Bradford Junior College, organist of the Church of the Advent, Boston. Mr. Johnson will discuss the work of four moderns, Karg-Elert, Max Reger, Parry, and Tournemire; he also gives a practical demonstration of choir training through the Conference Chorus which meets every afternoon, and is available for personal instruction.

Winfred Douglas, Mus.Doc., will take up the principles of choral worship, discussing in detail the music of the Eucharist and of morning and evening prayer, and the principles of ancient and modern chanting. In the afternoon he will hold a series of four conferences with those who desire to make a more intelligent use of the hymnal in service programs.

Prof. Hugh Llewellyn Smith, Yale University, will give a course on the music of the Russian Church, that of central Europe as affected by the Reformation, and the church music developed in America. Every day at five o'clock there will be an organ recital in Houghton Chapel of the College, given by a member of the Music School or a visiting organist; and one of the great events of the Conference is the festival choral

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

evensong given by the Music School and the Conference Chorus.

The instruction presented by Mr. Johnson and his associates is of great value not only to organists in Episcopal churches, but to all who desire to fit themselves to meet any opportunity which may present itself. Students of the organ will find these ten days an admirable supplement to their winter work. Full program of the Conference (June 25 to July 6) and all other information may be obtained by addressing Mr. Johnson at 30 Brimmer St., Boston.

—EIGENSCHENK—

Dr. Edward Eigenschenk sailed April 8 for England; after a short time in London he will go to Paris, remaining there for three months.

Harold Gleason

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Critique

...THE JACOBS CHOIRS...

By ERNEST M. SKINNER

Under the direction of A. Leslie Jacobs and Mrs. Ruth Krehbiel Jacobs, the Chancel Choir (comprising 95 members of Mr. Jacobs' Wesley Church choir and Mrs. Jacobs' Central Church choir) gave an unaccompanied concert of church music in North Highschool, Worcester, Mass., on March 12.

Invocation, Mueller

If thou but suffer, Bach

Create in me, Brahms

Grant unto me the joy, Brahms

Glory beto God, Rachmaninoff

We praise Thee, Shvedof

Nicean Creed, Gretchaninoff

Bless the Lord, Ivanov

Shepherd's Story, Dickinson

All in an April evening, Robertson

Go to dark Gethsemane, Noble

Father Most Holy, Christiansen

Spring bursts today, Thompson

Praise to the Living God, Mueller

It was quite evident that the directors had developed an interest and enthusiasm in these choirs without

which the effects obtained would have been impossible. The blend of voices, vocal unity, and quality of tone were most satisfactory. The performance was marked by a fidelity to pitch and delicacy of nuance that I had not before heard outside of professional organizations; we shall have to reverse our opinions of the volunteer choir, if our experience of the evening is an authentic indication of what the Westminster idea is to develop. In point of fact the performance was one of rare distinction which would do credit to a first-class metropolitan organization. A most substantial factor in the quality of this performance is the sincerity of purpose, in the membership, that rests on the single desire to make the result as perfect as possible. To have inspired this desire is the achievement of the directors and must be the basis of all group-performances of this character.

There should be no implication that this was merely a passable performance. It was, quite obviously, one sensitive to every desire of its directors. Each section had the unity of a single voice and all were balanced. I find on my program afterwards various adjectives set down against some of the high spots. The terms will apply interchangeably to any of the numbers: "repose," "sincerity," "serenity," "magnificent," "fine phrasing," "dignity of stage deportment," "three encores," "bass section recalls some Russian quality."

The direction was shared equally between Mr. and Mrs. Jacobs. They knew what they wanted and so did the choir. The result has been correctly stated—as will be attested by the about two thousand others present. This same program was sung also in Providence and in Waterbury, with the possibility of a fourth presentation before the close of the season.

...ROYAL CHOIR...

By JAMES J. HEALY

A choir of twelve boys from the Royal Military Chapel, London, under the direction of Carlton Barrow, appeared at Grace Church, New

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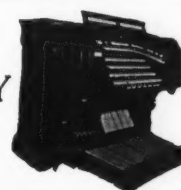
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York, April 8th, making their New York debut on the last cycle of their journeyings through Canada and the States on a good-will tour.

It is not believed that American choirmasters will learn much that is useful in tone production or rhythmic authority from the singing which these boys revealed at the Grace Church service. Perhaps it was unfortunate that they invaded Ernest Mitchell's stronghold which has won an international reputation for superlative choir singing. Certainly it is unquestionable that the scholarly choirmaster of Grace Church could find little to commend itself to his musicianly tastes in the complete disregard for rhythm which the boys displayed, and perhaps less sympathy for the quite obvious disregard for directness of attack, over-abundance of scoop and portamento, and, in the lower voices, chestiness and lack of sostenuto evident throughout the service.

The young lad advertised as "double winner of the National Eisteddfod, a competition in Wales open to all soloists of any country" sang the solos with a clear and commendable diction, but with a paucity of color and fluency in high notes which scarcely seemed to enrich his reputation as one of the leading solo boys of England.

The English boys did however sing with great intelligence, with depth of feeling, and with a sense for artistic achievement seldom found in our own choirs. It was unfortunate that the effort to achieve effects invariably resulted in distorted tempo and rhythm. One of the largest congregations ever to attend a service at Grace Church was present. The London boys appeared tired and at times their work was noticeably tone-weary but they manfully went through a long and difficult program.

If these boys represent the select

of London's solo boys the masters of boychoirs in New York City at least seem to have little to concern them. Most of our home-breds by comparison stand out as pretty good men at boy-tone production and a few of them must be whiz-bangs.

The next step would be to send a group of New York boy soloists to London; a boy like John Langstaff, soloist at Grace Church, would probably find himself adorned with whatever it is that the English public adorn great boy soloists with.

—WEINRICH TOUR—

Jan. 13, Toronto, Eaton Audit.

17, University of Michigan

28, Los Angeles

31, San Francisco

Feb. 4, College of Pacific

9, Concordia Teachers College

March 11, Hartford, Bushnell Audit.

18, New York University

25, New York University

April 15, New York City, Town Hall

24, Harvard University

The following program was used with minor variations for Mr. Weinrich's 1934 recitals:

Dupre, Ave Maris Stella

Cortege et Litanie

Honegger, Fugue Csm

Vivaldi-Bach, Concerto Am

Ducasse, Pastorale F

Scheidt, Fortuna my Foe

Karg-Elert, Mirrored Moon

Bach, Son. 5: Allegro

Lord God now open wide

In Thee is gladness

Hark a voice saith

Toccata F

In some of the programs Edward Shippen Barnes' Toccata on a Gre-

gorian Theme was used in place of the Dupre numbers. Mr. Weinrich's printed programs usually follow the better practise of placing first emphasis on the composer, printing the composer's name, not the title, first.

—STARTING RIGHT—

The season's crop of professional entrants via the Palmer Christian route through the University of Michigan includes Margaret MacGregor, Katharine Funkhouser, Everett Jay Hilty, Thane McDonald, and Mary Ann Mathewson, whose graduation recitals were played (by P. C. command) from memory, and included only the best of selections from standard organ repertoire, from Buxtehude to Honegger, including works by Jepson (twice), Bingham, Parker, and DeLamarter (a ms. suite, Chinese Garden). (We hesitate to tell our readers how hard Mr. Christian says these poor hopefuls have had to work. Better not take lessons from him if you have that tired feeling.) Incidentally, there's a new day dawning in the organ world; these memorized graduation-recitals are but one of its many indications.

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3. Give minimum thought to increasing your savings now. What the world needs is not more money saved but more money spent wisely *for things of real benefit to the buyer.*
4. Protest on every possible occasion to everyone within hearing against a colossal governmental taxation system that today is leading to a wilder extravagance than any government in the world has ever undertaken, and that is only piling still higher the unprecedented debts upon which *you will be compelled to pay interest all the rest of your life* and which your children and grand-children will be compelled to pay in full or see their civilization crumble into communism.
5. Take an active interest in your city, state, and in national politics. You're the victim. You pay the bills, all of them. Write a letter to your mayor, governor, senator, or president every time these servants of yours indulge in another orgy of wild extravagance—at *your expense.* Commend publicly and by letter every governmental move for economy and drastic reduction of the tax burden. Rich men get their income from bonds; you get yours by working for it and working hard. Your earned income is heavily taxed while the rich man's income from bonds gets off easily—he made the law, *you* pay the bill. If you like it, don't do anything about it.
6. Work harder at your particular job than ever you did before—but be doubly sure you are keeping your ideas, methods, and equipment right up to the minute. You can't succeed in 1934 with 1924 ideas. Times have changed. Don't resist these changes, take advantage of them.
7. Give your business in the organ world to those who have carried on in spite of difficulties, don't give it to those who shut up shop and decided to wait till *you and the other workers* could bring back prosperity for them to enjoy.
8. Forget personal criticisms and go in for an era of praise and good-will. An ounce of praise does more good than a ton of criticism.
9. Stop crying when you stub your toe but shout from the house-tops when you find the road ahead of you just a little smoother than it was yesterday. Optimism pays dividends. Gloom-spreading never helped anybody but an enemy win the war.
10. And if you don't have faith in the American world of the organ get out of it and do something else for a living. You chose it, it didn't choose you.

Cooperation pays. It always did. It always will. You can't reap a harvest if you refuse to sow any seed. *Spend your money within the organ world, not outside of it.* Cooperate with anybody and everybody who is still cooperating with you. *And be sure the job you are doing today is better than it was last year.*

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New York, N. Y.

—SCHOLARSHIPS—

T. Carl Whitmer, author of the *Art of Improvisation* (published this month by Witmark) offers three scholarships for next season in improvisation based on melodic approach. The scholarships will be given to young organists for the full season, one lesson every second week, in Mr. Whitmer's New York studio, or in their own church at their own organ, which latter Mr. Whitmer prefers. One of his pupils has for several years been giving public demonstrations of his improvisations in sonata form, and his ability to improvise has made his church-service playing especially noteworthy.

—WALFORD DAVIES—

has been appointed to succeed the late Sir Edward Elgar as Master of the King's Music. He was born in Oswestry, Shropshire, Sept. 6, 1869, became a chorister in St. George's Chapel, Windsor, at the age of 12, studied with Walter Parratt from 1885 to 1890, serving on occasion as organist of Park Chapel, Windsor; won a scholarship in composition at the R.C.M. in 1890 and in 1894 received his Mus.Doc. degree at Cambridge. In 1898 he became organist of Temple Church and soon established a reputation as organist. "The Temple," his first oratorio, was not a success but "Everyman" produced in 1904 established him as composer. In 1919 he was appointed to the University of Wales and was knighted in 1922.

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—DAVID GROVE—

of Brighton Heights Reformed, St. George, Richmond Borough, New York City, died of gas in his home April 2, in his 55th year. He came to New York City from Texas some fifteen years ago and had been at Brighton Heights Church about a dozen years, winning the affection and esteem of his entire community, rapidly coming to the front ranks of the entire borough for the quality and quantity of his music. He was director of music of Wagner College, a director of the Little Theater, member of the Chamber of Commerce, music director for the Kiwanis and Rotary Clubs, etc.

Mr. Grove had been afflicted with vertigo for several years and it is thought he was stricken with a sudden attack as he prepared to light the gas in his bathroom preparatory to shaving. A pupil made the discovery on arriving for a morning lesson. An evidence of his own sincerity in music was that only recently he took the choirmastership course in the Guilman Organ School, though himself qualified by success to teach others.

Mr. Grove began his career in New York under troublesome difficulties but the untimely death found him held in great respect by all who knew him; the local newspapers noted his death with front-page photograph and headline clear across the page, and on the day of his funeral he was further honored with an editorial eulogy, commenting especially on the goodwill he had earned for himself among the hale and hearty Kiwanians and Rotarians.

—ST. PAUL'S ORGAN—

In connection with our note on the March Cover-Plate we indicated that some of the original Father Smith pipe-work had been retained in the present Willis Organ of St. Paul's Cathedral, London. It is a pleasure to acknowledge Mr. Henry Willis' courtesy in giving the following exact information:

Original Father-Smith pipes still in the organ are:

Pedal: 16' Open Diapason, dome section, about a dozen top notes.

Great: 16' Double Open Diapason, bottom GG up, excepting a few top notes; 8' Open Diapason No. 3, all excepting a few treble pipes; 4'

Principal No. 1, 22 bass notes; 2' Fifteenth, bass octave, excepting bottom C.

Choir: 16' Contra-Viola, a few pipes in the upper part of the low octave.

Also there are four embossed pipes in the case, retained from the period of Charles II.

—HUGH PORTER—

conductor of the Washington Heights Oratorio Society, New York City, gave Haydn's "Creation" as the spring concert before a paid-admission audience in the Hall of Fame chapel of New York University.

—LOS ANGELES—

Honegger's "King David" was given March 17 by the Oratorio Society, John Smallman conducting, Dr. Ray Hastings, organist. Scott Bradley's "Thanatopsis" was given its first performance at the same time, the composer conducting.

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—RIESBERG—

Frederick W. Riesberg, now in his 38th year on the staff of Musical Courier, and professor of organ and piano at the New York School of Music and Arts, gave four half-hour recitals in Pythian Temple,

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New York City, in connection with a series of lectures on health. The most popular selections were those best known, Mendelssohn's Spring Song and Dvorak's Largo being the most applauded. To cheer him up through his winter's grind as editor Mr. Riesberg has thoughts of his three-months vacation at his summer home near Norwich, N. Y., for a century the home of his ancestors; the estate is not only an ideal summer home but has innumerable fruit trees and a tempting crop of berries of all varieties.

—ERROR—

Our symposium of American organ compositions has erroneously included the work of T. F. H. Candlyn whom we took to be an American because he has been so exclusively associated with Albany, N. Y. Mr. Candlyn was born in England, we are informed. If any other such errors are discovered corrections will be made in our next issue when the full results of the symposium will be published. From that list we shall exclude every composer whose biographical data are impossible to secure.

—CORRECTION—

Mr. Garth Edmundson was presented personally to Youngstown audiences for the first time not as stated on April page 183 but in October last when Julian R. Williams played his Impressions Gothiques (J. Fischer & Bro.); Mr. Edmundson was in the audience and took a bow. Incidentally Mr. Williams has introduced virtually all the larger Edmundson works in public, chiefly first in Pittsburgh; in 1931 he brought out the Edmundson Concert Variations for the Indianapolis convention.

—VIRGIL FOX—

has been appointed organist of St. Mark's Lutheran, Hanover, Pa. The organ is a 4m Steere. His friend, Richard Weagley whose Poeme Mr. Fox has been featuring on his recitals, is associated with him as choirmaster, thus permitting Mr. Fox to continue to devote his time unreservedly to organ playing. The present six choirs of about 100 choristers will be consolidated into three groups. The appointments begin May 1.

—KROEGER—

Ernest R. Kroeger, St. Louis composer and organist, died April 7 after a six-weeks illness. He was born

Aug. 10, 1862, in St. Louis and lived there all his life. A biographical sketch and review of his compositions appeared in T.A.O. in December 1926; a summary of his activities will be prepared for later columns.

—A.G.O.-N.A.O.—

The Guild and National Association membership as an economy move have voted to amalgamate, effective in January 1935. N.A.O. members then become Guild members and the N.A.O. name is dropped, the Guild's name being retained without change because it owns a New York State charter.

—NAMING IT—

A novel idea was presented April 16 by the Van Dusen Club of Chicago when a new unnamed composition by George Ceiga was played by the com-

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poser and the audience suggested titles from which Mr. Van Dusen made the selection.

—CAHILL—

Dr. Thaddeus Cahill, inventor of the telharmonium, electric typewriter, etc., died April 12 at his home in New York. He was born in 1867 in Iowa, studied at Oberlin and George Washington University, practised law for a short time, and then devoted himself to scientific work. He

spend several hundred thousand dollars on his plant in New York City from which he intended to transmit music by wire; in 1912 his musicians did perform and their music was heard in Baltimore, Boston, Washington, etc. The device was not a commercial success, though he proved that he could produce music by electrical vibrations, transmit it by wire, and reproduce it anywhere into music again.

—KILGEN NOTES—

Huntington, W. Va.: The Second Presbyterian has purchased a 3-20 Kilgen for May installation; Alfred Schehl will give the dedicatory recital. Pipework will be divided, on either side of the chancel.

San Antonio: Dr. and Mrs. J. W. Nixon have ordered a 2m for their residence, to be located in a new room being built off the present musicroom. Harp and Chimes will be included and an automatic dual-control player. The latest additions to the Kilgen roll library are Dr. Courboin's recording of the Tristan Liebestod and a Sheherazade record made from the orchestral score on two consoles.

St. Louis: Radio station KMOX is enlarging its 3m Kilgen to a 4m, for June installation. The new console will be movable, for both solo and orchestral use. C. Albert Scholin gave a series of recitals over the station recently; the organ is used regularly for serious programs on Sundays at 10:00 p.m., guest organists officiating.

University City, Mo.: Bethel Lutheran presented George L. Scott and the St. Louis A-Cappella Choir in a program on its new 3m Kilgen.

—READING, PA.—

N. Lindsay Norden directed the Reading Choral Society of 161 voices (70s. 45c. 20t. 26b.) in Bach's "B-Minor Mass" April 8 with orchestra, Westminster Choir soloists, and Carroll W. Hartline at the organ.

—WANTED—

One of our most prominent Public Libraries, subscribing to T.A.O. since its first issue, needs one copy of our January 1933 issue. Any subscriber not preserving his copies for binding will receive a four-months extension of subscription if he will return that copy in fair condition for gratis presentation to the Library. The issue wanted is January 1933.

—M.P.R. IN CHICAGO—
Musical Research Products Inc. of Philadelphia announce the establishment of a Chicago office with Charles W. Jack in charge to serve the middle-west. Mr. Jack is well known

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Events Forecast

...MAY...

Bethlehem, Pa.: 11, 12, Bach festival, Bruce Carey conducting, T. Edgar Shields organist; choir of 275. "Christmas Oratorio" Friday at 4 and 8; "B-Minor Mass" Saturday at 1:30 and 4.

Chicago: 7, St. Paul's, Guild service, C. H. Demorest organist.

Evanston, Ill.: 9, St. Paul's Lutheran, Guild service, D. S. Wheelwright organist.

New Orleans: 1 and 2, Masonic Temple, Bach Society, Ferdinand Dunkley conducting, Bach festival; chorus, orchestra, 4m Kimball; "Kaffee Kantata" and other works for chorus, orchestra, and mixed instrumental ensembles; splendid programs.

New York: 1, 2, 3, 4, Bach festival, Juilliard School, Albert Stoessel conducting; chorus, orchestra, organ, instrumental ensembles, etc.; "St. Matthew Passion" unabridged.

Do.: 6, 4:00, Henry F. Seibert recital, Holy Trinity Lutheran.

Do.: 10, St. Bartholomew's Ascension Day service, Dr. D. McK. Williams directing.

Do.: 13, 4:30, Ernest Mitchell recital, Grace Church.

Philadelphia: 2, Irvine Auditorium, A.G.O. and A.O.P.C. organ contests.

Do.: 8, New Jerusalem Church, Dr. Rollo Maitland's sixth annual Bach recital.

Do.: 23, St. James, Yunker Maennerchor and Ernest White, Guild program.

Pittsburgh: 4, 8:00, Harvey Gaul Musical Festival Committee program of Dr. Gaul's music, Carnegie Music Hall.

Washington, D. C.: 14, 15, 16, Catholic University, convention of Society of St. Gregory.

West Point, N. Y.: 13, 4:00, Frederick C. Mayer recital, West Point Cadet Chapel.

...35TH YEAR...

Guilmant Organ School celebrates its 35th anniversary and 33rd commencement May 29 at 8:00 in the First Presbyterian, New York, when Dr. Wm. C. Carl presents his 33rd class for graduation. G. O. S. graduates are famous in all states of the union.

...LATER...

June 8, 9, Baldwin-Wallace Conservatory, Berea, Ohio, Bach festival, chorus, orchestra, chamber music, etc.

June 25 to 29, Rochester, N. Y., A.G.O. convention.

Silver Bay, N. Y., August 19, music festival, chorus directed by Dr. John Finley Williamson, orchestra directed by Donald Chartier.

Advance Programs

...Edwin Arthur KRAFT
...Trinity Cathedral, Cleveland
...May 7, 8:15

Merkel, Son. 2: Mvt. 1
Bach, Lord hear the voice
Bossi, Scherzo
Thiele, Concert Piece Efm
Urteaga, Salida*
Franck, Fantasia A
Gretchaninoff, Cradle Song
Widor, 5: Toccata
...Lake Erie College
...May 9, 8:15
Weber, Euryanthe Overture
Bossi, Scherzo
Sowerby, Carillon

Kinder, Caprice
Liadow, Kikomora
Tchaikowsky, And. Cantabile
Widor, 5: Allegro Vivace
Gretchaninoff, Cradle Song
Wagner, Ride of Valkyries
...N. Y. U. ORCHESTRA
...Wanamaker's, New York
...May 5, 2:30

org. Hesse, Toccata Af
orch. Gluck, Iphigenia Overture
org. Bach, Fugue Ef
org. Elgar, Andante Espressivo
org. Adams, Fantasia
orch-org. Dupre, Cortège
org. Lane, Down Stream
org. Dethier, Allegro Gioioso
orch. Handel's Water Music
orch-org. Gigout, Grand Choeur
J. W. Erb conducting, Frank Stewart Adams organist.
...Arthur W. QUIMBY
...Cleveland Museum of Art
...May 6, 13, 20, 27, 5:15
Buxtehude, Passacaglia
Simonds, Iam sol recedit
Schumann, Canon Bm
Franck, Chorale Am

...May 16, 8:15

...American Composers

Simonds, Dies Irae
Sessions, Three Choralpreludes
Bailey, Chambonnieres Variations
Porter, Toccata-Andante-Finale
Moore, March for Tamburlaine

—MAY 14 to 16—

Pennsylvania organists will hold their 14th annual convention in Pittsburgh May 14 to 16 in tribute to Stephen Foster and Ethelbert Nevin; Dr. Wm. A. Wolf, founder and president of the Association, will preside. The program:

14: 4:30, Garth Edmundson recital of original works, Calvary Episcopal. 5:45, Sacred Heart Church, recital by Edgar Bowman. 6:30, Webster Hall, dinner. 8:15, Charles A. H. Pearson and Florence Shute's choir, Carnegie Music Hall.

15: 9:00, Webster Hall, business meeting, Dr. Harvey Gaul lecture. 10:30, Arthur B. Jennings recital, 6th Presbyterian. 12:00, Heinz Auditorium luncheon; recital by Clark Fiero. 1:00, Dr. Charles N. Boyd talk on Albert Schweitzer. 2:00, tour of five organs. 4:30, Dr. Caspar Koch lecture-recital, Northside Music Hall. 6:30, dinner, St. Stephen's Church, Sewickley; 8:00, service, Julian R. Williams organist.

16: 9:00, Webster Hall. 10:30, Alexander McCurdy recital, Ascension. 12:00, Webster Hall, addresses by G. Donald Harrison, J. B. Jamison, R. O. Whitelegg. 3:30, Marshall Bidwell recital, Carnegie Institute.

—CORRECTION—

The organ industry code authority adds the Estey Organ Corporation to the N.A.O.B. list of members as furnished for these columns a month ago.

—COVER PLATE—

This month we show No. 1 of a series of beautiful organ cases in America, that of the Kilgen Organ in St. Patrick's Cathedral, New York, where Mr. Pietro Yon presides, whose new oratorio "The Triumph of St. Patrick" was scheduled for premiere in Carnegie Hall July 29 with Mr. Yon at the console. St. Patrick's has two organs, after the manner of Paris churches; the smaller and completely independent organ is located in the chancel with its own console, and the larger or "grand organ" as the Frenchmen call it is located in the rear gallery. This instrument is a 4-162-8232 Kilgen, dedicated Feb. 11, 1930. Notice of Mr. Yon's new oratorio will be found on page 215.

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(*See advertisement elsewhere in this issue.)

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